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Patron Saint of Chinese Theatricals: T'ang Ming Huang.

Frontispiece.

THE CHINESE DRAMA

FROM THE EARLIEST TIMES UNTIL TODAY

A Panoramic Study of the Art in China, tracing its Origin
and describing its Actors (in both Male and Female roles) : their Costumes
and Make-up, Superstitions and Stage Slang: the
accompanying Music and Musical Instruments: concluding
with Synopses of Thirty Chinese Plays

By L. C. ARLINGTON

With a Pien (扁) by Mei Lan-fang
and a Foreword by H. A. Giles, Ll.d. (Aberdeen)

Benjamin Blom

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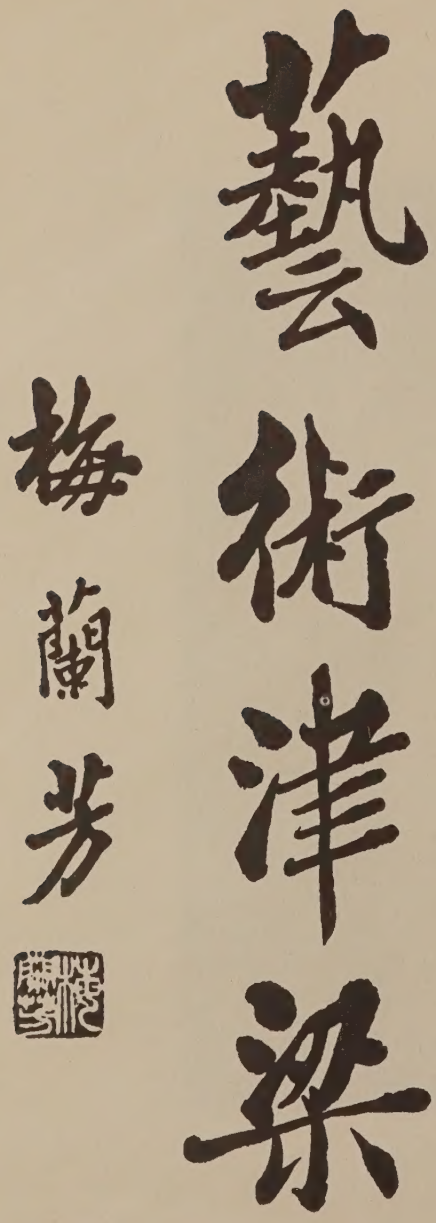

Translation of *Pien*:

I Shu Ching Liang.

"'Streams and Bridges'—a Short Cut to the Dramatic Art."

MEI LAN-FANG.

Foreword.

An authoritative work on the Chinese Drama has long since been overdue.

In what direction can the modern student or general reader turn, hoping to learn something of the plots, sources, and duration, of plays which hold a vast nation spell-bound?

What about the dresses which are characteristic of the parts played by the various actors, civil and military, male and female? What about the music, the singing, the "make-up," the Green-room, etc., etc.?

It is perhaps not very surprising that nothing serious has yet appeared on such an interesting and comprehensive subject; inasmuch as for due execution, three qualifications would be necessary:—

1. Long residence in China.
2. A good knowledge of the Chinese language.
3. A lucid literary style in English.

Mr. L. C. Arlington proposes to fill the gap, his outfit being as follows:—

1. He has spent fifty years in China.
2. He is well known to be a good Chinese scholar.
3. The numerous monographs he has published have always been both readable and logical, as well as accurate in fact.

Among these monographs will be found such important contributions as:—

Ancient Relics in Honan.
Chinese Female Names.
Pulse-feeling in China.
Birds in Chinese Poetry.
Chiromancy in China.
Shu Tao Nan (a crushing indictment of mistranslators of Chinese Poetry), etc., etc.

In view of the above specimens of Chinese scholarship, I look forward, with confidence, to Mr. Arlington's coming work on the Chinese Drama.

H. A. Giles.

Contents

		PAGE
Introduction		xxi
CHAPTER		
One	In a Chinese Show: Origin of the Drama: Marionettes: Shadow Plays: Styles of Plays	1
Two	Orchestral Music	15
Three	Orchestra: Stage	23
Four	Training of Actors: Salaries: Status	33
Five	False Faces: Conventions	43
Six	Programmes: Gods: Superstitions	51
Seven	Chinese Actors: Male and Female Rôles: Stage Names	61
Eight	Stage Slang	65
Nine	Theatrical Costumes	79
Ten	Hats and Caps	87
Eleven	*Jan K'ou*: Beards, Whiskers, etc.	95
Twelve	Theatrical Boots and Shoes	99
Thirteen	*Kou Lien*: Painted Faces	105
Fourteen	Musical Instruments	113
Fifteen	Synopses of Thirty Chinese Plays	121
Appendix	Legend of the God of War—Kuan Kung	xxxiii
Bibliography		xxxix

List of Plates

Plates reproduced in color are preceded by an asterisk (*)

Patron Saint of Chinese Theatricals: T'ang Ming Huang . *Frontispiece*

			Facing page
* Plate No. 1.	Figure No. 1.	*Mang-p'ao*	3
* Plate No. 2.	„ No. 2.	*Tieh-tzŭ*	3
* Plate No. 3.	„ No. 3.	*K'ai*	3
Plate No. 4.	„ No. 4.	*Pa Kua-i*	6
Plate No. 5.	„ No. 5.	*P'i*	6
Plate No. 6.	„ No. 6.	*P'i*	6
Plate No. 7.	„ No. 7.	*Nü Tou P'êng*	8
Plate No. 8.	„ No. 8.	*P'ao*	8
Plate No. 9.	„ No. 9.	*Ma Kua*	8
Plate No. 10.	„ No. 10.	*Ping-chin-chia*	10
Plate No. 11.	„ No. 11.	*Kua-i*	10
Plate No. 12.	„ No. 12.	*Nü Mang P'ao*	10
Plate No. 13.	„ No. 13.	*T'ang Ni K'ai*	12
Plate No. 14.	„ No. 14.	*Fu Kuei-i*	12
Plate No. 15.	„ No. 15.	*Nü Ao Tzŭ*	12
Plate No. 16.	„ No. 16.	*Nü Hua Ao*	18
Plate No. 17.	„ No. 17.	*Ch'ên-i*	18
Plate No. 18.	„ No. 18.	*Nü Ao Tzŭ*	18
Plate No. 19.	„ No. 19.	*Nü Ao Tzŭ*	20
Plate No. 20.	„ No. 20.	*Nü Hua P'ao*	20
Plate No. 21.	„ No. 21.	*Ch'i P'ao*	20
Plate No. 22.	„ No. 22.	*Ch'i P'ao*	26
Plate No. 23.	„ No. 23.	*Yün Chien*	26
	„ No. 24.	*Hu-ling*	26
Plate No. 24.	„ No. 25.	*Yün Chien*	26
	„ No. 26.	*Hua K'an Chien*	26
Plate No. 25.	„ No. 27.	*Yu Chin*	28
Plate No. 26.	„ No. 28.	*Hao K'an*	28
	„ No. 29.	*Shou Chüan*	28
Plate No. 27.	„ No. 30.	*Ts'ai K'u*	28

			Facing page
Plate No. 28.	Figure No. 31.	*Hung I*	30
	„ No. 32.	*Hung K'u*	30
Plate No. 29.	„ No. 33.	*Piao Nang*	30
Plate No. 30.	„ No. 34.	*Yü Tai*	30
Plate No. 31.	„ No. 35.	*Luan Tai*	36
Plate No. 32.	„ No. 36.	*Han Chin*	36
Plate No. 33.	„ No. 37.	*Hu Chin*	36
Plate No. 34.	„ No. 38.	*Kung Chün*	38
Plate No. 35.	„ No. 39.	*Po Tieh Chün*	38
Plate No. 36.	„ No. 40.	*Pei Hu Ch'i*	40
Plate No. 37.	„ No. 41.	*Fei Lung Mao*	40
	„ No. 42.	*T'ai Tzŭ Kuan*	40
Plate No. 38.	„ No. 43.	*Chung Sha Mao*	40
	„ No. 44.	*Fu Ma Kuan*	40
Plate No. 39.	„ No. 45.	*Shuai K'uei*	46
	„ No. 46.	*Wu Shêng Chin*	46
Plate No. 40.	„ No. 47.	*Lao Mao*	46
	„ No. 48.	*Fêng Mao*	46
Plate No. 41.	„ No. 49.	*Ya Wei Chin*	46
	„ No. 50.	*Chien Sha Mao*	46
Plate No. 42.	„ No. 51.	*Hsüeh Shih Mao*	48
	„ No. 52.	*Wên Shêng Chin*	48
Plate No. 43.	„ No. 53.	*Kuan Chin*	48
	„ No. 54.	*Liu Pan Chin*	48
Plate No. 44.	„ No. 55.	*Tsa Chin*	48
	„ No. 56.	*Tao-ying-k'uei*	48
Plate No. 45.	„ No. 57.	*Ta Chiang K'uei*	54
	„ No. 58.	*Shih Tzŭ K'uei*	54
Plate No. 46.	„ No. 59.	*Ma I Chin*	54
	„ No. 60.	*Sêng Mao*	54
Plate No. 47.	„ No. 61.	*Tao Mao*	54
	„ No. 62.	*Huang Ti Kuan*	54
Plate No. 48.	„ No. 63.	*Ts'ao Mao*	56

			Facing page
Plate No. 48.	Figure No. 64.	*Wa Wa Ch'üan*	56
Plate No. 49.	„ No. 65.	*Wên Shêng Chin*	56
	„ No. 66.	*Yüan Wai Chin*	56
Plate No. 50.	„ No. 67.	*Ju I K'uei*	56
	„ No. 68.	*Lo Mao*	56
Plate No. 51.	„ No. 69.	*Shu Li Chin*	58
	„ No. 70.	*Lao Hu Mao*	58
Plate No. 52.	„ No. 71.	*Fan Wang K'uei*	58
	„ No. 72.	*Erh Pu Wên*	58
Plate No. 53.	„ No. 73.	*Chung Chün K'uei*	58
	„ No. 74.	*Fêng Kuan*	58
Plate No. 54.	„ No. 75.	*Mien Shu*	68
	„ No. 76.	*Ta Yeh Chin*	68
Plate No. 55.	„ No. 77.	*Ping Tsu Mao*	68
	„ No. 78.	*T'ai Chien Kuan*	68
Plate No. 56.	„ No. 79.	*Chan Mao*	68
	„ No. 80.	*Ta Wang O Tzŭ*	68
Plate No. 57.	„ No. 81.	*Ta O Tzŭ*	70
	„ No. 82.	*Chüeh Hsiang Tiao Mao*	70
Plate No. 58.	„ No. 83.	*Hsiang Tiao Kuan*	70
	„ No. 84.	*Shuai Fa*	70
Plate No. 59.	„ No. 85.	*Nü Shuai Fa*	70
	„ No. 86.	*Nü Fa Liu*	70
Plate No. 60.	„ No. 87.	*Man-jan*	72
	„ No. 88.	*San-jan*	72
	„ No. 89.	*Cha*	72
	„ No. 90.	*Chou-san*	72
Plate No. 61.	„ No. 91.	*Tuan-san*	72
	„ No. 92.	*I-tzŭ*	72
	„ No. 93.	*Tiao-ta*	72
	„ No. 94.	*Pi-cha*	72
Plate No. 62.	„ No. 95.	*Ch'iu-jan*	74
	„ No. 96.	*Wang-pa-hsü*	74

			Facing page
Plate No. 62.	Figure No. 97.	*Erh-t'iao*	74
	„ No. 98.	*Erh-t'iao*	74
Plate No. 63.	„ No. 99.	*I Ch'o*	74
	„ No. 100.	*I Ch'o*	74
	„ No. 101.	*Ssŭ Hsi*	74
Plate No. 64.	„ No. 102.	*Kuan Hsüeh*	76
	„ No. 103.	*Hua Chan Hsüeh*	76
	„ No. 104.	*Ch'ing Pien Chan Hsüeh*	76
	„ No. 105.	*Chua Ti Hu*	76
	„ No. 106.	*Tao Lang Tu Hsüeh*	76
	„ No. 107.	*Yü Lin Sha Hsüeh*	76
	„ No. 108.	*Ts'ai Hsieh*	76
	„ No. 109.	*Ying Tsui Hsieh*	76
	„ No. 110.	*Hu T'ou Chan Hsüeh*	76
	„ No. 111.	*Hu T'ou Chan Hsüeh*	76
Plate No. 65.	„ No. 112.	*Tz'ŭ Ch'iao*	76
	„ No. 113.	*Wu Ch'iao*	76
Plate No. 66.	„ No. 114.	*Hsiang Yü*	82
	„ No. 115.	*Li K'o-yung*	82
Plate No. 67.	„ No. 116.	*Ma Wu*	82
	„ No. 117.	*Tou Erh-tun*	82
Plate No. 68.	„ No. 118.	*Ts'ao Ts'ao*	82
	„ No. 119.	*Li K'uei*	82
Plate No. 69.	„ No. 120.	*Chiang Wei*	84
	„ No. 121.	*Yao Ch'i*	84
Plate No. 70.	„ No. 122.	*Chang Fei*	84
Plate No. 71.	„ No. 123.	*Chêng En*	84
	„ No. 124.	*Yang Ch'i-lang*	84
Plate No. 72.	„ No. 125.	*Chiao Tsan*	90
	„ No. 126.	*Chao K'uang-yin*	90
Plate No. 73.	„ No. 127.	*Chou Ts'ang*	90
	„ No. 128.	*Pao Chêng*	90
Plate No. 74.	„ No. 129.	*Yen Sung*	90

			Facing page
Plate No. 74.	Figure No. 130.	*Chuan Chu*	90
Plate No. 75.	„ No. 131.	*Kuan Kung*	92
Plate No. 76.	„ No. 132.	*Mêng Liang*	92
	„ No. 133.	*Ying K'ao-shu*	92
Plate No. 77.	„ No. 134.	*Shêng*	102
	„ No. 135.	*P'i-p'a*	102
Plate No. 78.	„ No. 136.	*San-hsien*	102
	„ No. 137.	*Yüeh-ch'in*	102
Plate No. 79.	„ No. 138.	*Hu-hu*	108
	„ No. 139.	*Ssŭ-hu*	108
Plate No. 80.	„ No. 140.	*Hsiao*	108
	„ No. 141.	*Ti*	108
	„ No. 142.	*So-na*	108
	„ No. 143.	*Pang-tzŭ*	108
Plate No. 81.	„ No. 144.	*Hai-ti-tzŭ*	110
	„ No. 145.	*Hao-t'ung*	110
	„ No. 146.	*T'iao-tzŭ*	110
	„ No. 147.	*Ta-lo*	110
Plate No. 82.	„ No. 148.	*Shui-ch'a*	110
	„ No. 149.	*Hsiao-lo*	110
	„ No. 150.	*Shou-lo*	110
	„ No. 151.	*T'ang-ku*	110
Plate No. 83.	„ No. 152.	*Tan-p'i-ku*	116
	„ No. 153.	*Chia-pan*	116
	„ No. 154.	*Hsing-êrh*	116
	„ No. 155.	*Chiu-yin-lo*	116
Plate No. 84.	„ No. 156.	*Huai-ku*	116
	„ No. 157.	*Ch'a-kuo*	116
	„ No. 158.	*Kuan-tzŭ*	116
	„ No. 159.	*Ta-huai-ku*	116
Plate No. 85.	„ No. 160.	*Ta-ku*	118
	„ No. 161.	*Hsiao-t'ang-lo*	118
	„ No. 162.	*Nan-t'ang-ku*	118

Plates reproduced in color are preceded by an asterisk (*)

			Facing page
PLATE No. 85.	Figure No. 163.	*Nan-tan-p'i-ku*	118
PLATE No. 86.	„ No. 164.	*Ho-shêng-t'ou*	118
	„ No. 165.	*Tung-tzŭ-lo*	118
	„ No. 166.	*Wêng-tzŭ*	118
	„ No. 167.	*Hu-ch'in*	118
PLATE No. 87.	„ No. 168.	*"Li Ling's Tablet"*	124
* PLATE No. 88.	„ No. 169.	*"Ssŭ-lang visits his Mother"*	79
PLATE No. 89.	„ No. 170.	*"Abandoning a Son in the Mulberry Garden"*	128
PLATE No. 90.	„ No. 171.	*"San Niang Instructing Hsieh I-ko"*	130
PLATE No. 91.	„ No. 172.	*"Double Honours"*	132
PLATE No. 92.	„ No. 173.	*"Worshipping at the Long River"*	134
PLATE No. 93.	„ No. 174.	*"Flogging the Emperor's Robe"*	136
PLATE No. 94.	„ No. 175.	*"The Joy of the Red Luan"*	138
* PLATE No. 95.	„ No. 176.	*"The Great South Cave"*	79
* PLATE No. 96.	„ No. 177.	*"The Black Donkey's Plaint"*	79
* PLATE No. 97.	„ No. 178.	*"Unfrocking an Emperor"*	97
PLATE No. 98.	„ No. 179.	*"Love in a Fishing-boat"*	146
PLATE No. 99.	„ No. 180.	*"Chao Chün leaving for the Frontier"*	146
* PLATE No. 100.	„ No. 181.	*"Mulien Rescuing his Mother in Hades"*	97
* PLATE No. 101.	„ No. 182.	*"The Burning of Cotton Hill"*	97
* PLATE No. 102.	„ No. 183.	*"The Dirk in the Fish's Belly"*	130
PLATE No. 103.	„ No. 184.	*"Double Submission to the T'ang Emperor"*	154
PLATE No. 104.	„ No. 185.	*"Loyal and Filial to the End"*	156
* PLATE No. 105.	„ No. 186.	*"The Feat of Archery at the 'Yamên' Gate"*	130
* PLATE No. 106.	„ No. 187.	*"The Capture of Jung-yang"*	130
* PLATE No. 107.	„ No. 188.	*"Flying Tiger Hill"*	150

Plates reproduced in color are preceded by an asterisk (*)

			Facing page
PLATE No. 108.	Figure No. 189.	*"The Four Scholars"* . .	162
* PLATE No. 109.	„ No. 190.	*"The Women Robbers"* . .	150
* PLATE No. 110.	„ No. 191.	*"Ta Ming Fu"* . . .	150
PLATE No. 111.	„ No. 192.	*"The Black Basin Trick"* .	168
PLATE No. 112.	„ No. 193.	*"The Dragon's Amour with the Phœnix"*	170
* PLATE No. 113.	„ No. 194.	*"The Conspiracy at Pien-liang"*	172
* PLATE No. 114.	„ No. 195.	*"K'ung Ch'êng Chi" (Strategy of the Empty City)* . .	172
* PLATE No. 115.	„ No. 196.	*"Ch'ih Pi Au Ping" (The Battle of the Red Cliff)* .	172

Introduction.

Introduction Heading Illustration:
Name of Play "Ch'i Hsi Pai Yüeh"
(The Ceremony of Worshipping
the Moon on the Seventh
night of the Seventh Moon).
The Emperor Ming Huang and his
consort Yang Kuei-fei
worshipping the Moon on the
Seventh night of the Moon.
Mei Lan-fang impersonating
Yang Kuei-fei.

Introduction.

THEATRICALS and the Drama, as at present in existence in China, owe their long-continued popularity to the patronage of the enlightened Emperor Ming Huang of the T'ang dynasty who died in A.D. 762. This monarch who thoroughly understood music and was a lover of the stage is said to have founded a vast institution called the Li Yüan Chiao Fang (梨園教坊), or Imperial Dramatic College, where several hundred boys and girls were trained to sing and play for the amusement and delectation of the Court, under the personal tuition of the sovereign, who designated his pupils as the "Emperor's Pear Garden Pupils" from the fact that he gave them instruction in the Pear Garden of the Imperial Park at Ch'ang-an, then the Imperial Metropolis, now the provincial capital of Shensi, Sianfu. Subsequently actors, generally, became politely designated as the "Young Folk of the Pear Garden,"

a title which they have retained to this day. The Chinese have a saying that "those in front of the stage are fools, and those *on* the stage are lunatics." After nearly fifty years' personal experience of Chinese Theatricals, during which time I have frequently stood in the "wings" from early evening till daylight the following morning, mixing with the players and watching their every movement, as well as that of the audience, I am in a position to vouch for the truth of the above-mentioned proverb.

There is method, however, in their madness. The Chinese are a paradox, and things are often not what they appear to us. Whatever their peculiarities, the actors are in great earnest, and the "fools in front of the stage" deeply serious.

In order to understand the Chinese Drama, we must first try to find out what their dramatists are trying to do, but any inquiry into the early origin of the drama in China is met at the outset by the discouraging fact that there is no word in the language corresponding at all, in dignity and scope, to our word "drama."

The term in common use is simply our word "play" (*hsi*) which, as a transitive verb, means to "make fun of," "to ridicule." Thus, we have the character *hsi* (戲), in combination with other characters, formed to mean "indecent," "child's-play," "accidental homicide," "to play games of chance," etc.

Another term, only used in the book-language, is *chi* (劇), which as a verb means to "make sport of."

In its freedom of the three unities the Chinese drama follows romantic rather than classic models. Actors and playwrights are held in such ill-repute that in many cases the latter's name is absolutely unknown. That is because the drama as a literary instrument is ignored by native scholars. The most that can be said of their playwrights is that they have a fairly good knowledge of character, but no grace or literary style. The drama in China probably began as a religious festival, and became a vehicle of expression for some of the deepest solemnities of Chinese religious thought and then gradually was secularized and lost its vitality. That this is probably correct may be gauged from their *shên-hsi* (神戲) or "sacred plays," which have been handed down from the Chou dynasty, whose long history began in the twelfth century B.C.

They had then a class of witch-dancers called *Wu* (巫), which is phone-

tically the same as the Greek *Mimos,* who performed sacred dances; and subsequently these quasi-religious ceremonies naturally assumed a rôle that was essentially dramatic.

Certainly in the time of Confucius most solemn dances or posturing took place in the ancestral halls, and the modern drama is probably descended directly from that period.

In fact, for the actual beginnings, we should look back as far, at least, as the eighth century B.C. In Tso Ch'iu-mêng's Commentary on the Spring and Autumn Annals, it is recorded that in the fifth year of Duke Yin of the Lu State (716 B.C.), the Duke having completed the Shrine-Temple to Chuang Tzŭ, his half-brother's mother was about to instal the Choruses.

These were pantomimic, and waved large feather fans: they also danced and sang during the performance. There can be little reasonable doubt that these mimetic performances, which in the eighth century B.C. were well-established in China, bear the same relation to the developed native drama that the dithyrambic choruses do to the later Greek dramatic literature. Aristotle in his Poetics says that both Tragedy and Comedy were, originally, improvisations. The former had its origin with the choir-master of the dithyramb. In ancient Greece, the Mime was originally of a sacred character, and was employed in the ceremonies attending the worship of the shades of the heroic dead. Therefore, like the Greek and the English, as elsewhere, where the early dramatic exhibitions were connected with the church, when the ecclesiastics were at first not only the authors but the actors of the miracle-plays and mysteries by which religious instruction was combined with a good deal of grotesque amusements, so in China the drama arose in a religious connection along with the dances and songs of popular festivals. This is proven by the fact that the avowed aims of the Chinese drama are of the most elevated sort, glorifying all the virtues. Many of the common plays, however, are rather arid and conventional as acted; they include much interpolated matter, such as to give reason for the low esteem in which actors generally are held. Whole series of different plays are commonly performed without intermission—a fact which has led to mis-statements as to the extraordinary length of Chinese theatricals.

Chinese plays are broadly classified not as Tragedies and Comedies, but as Civil and Military. The latter include combats and violent deeds of all sorts.

The former are quieter and deal with the more ordinary aspects of social life, often with a tendency to the comic. Quite a number of plays are marked by buffoonery and indecency.

Mimicry (*hsing-jung*), which is fundamental to the acted drama, is, of course, a part of human nature, and is doubtless to be found among all peoples. The Chinese actors sometimes carry mimicry to the extreme, dealing frankly with personalities, and not hesitating to caricature even the emperor himself. Freedom of speech is, or was, unlimited, and the follies and foibles of individuals furnished the butt of the comedian's ridicule. Since the beginning of the Republic (1911), the Theatre in China has developed to such an extent on all sides that it cannot easily be described in terms of anything previously existing. It is now absorbing artistic and literary forces from the outside: probably within another decade or so it will have established creative force reflecting back new influences on the other arts. At present they are so steeped in tradition as to leave no room for innovations, or for the pure exercise of artistic individuality.[1] The stage business for every scene, every song, is stereotyped, and the slightest departure therefore is considered almost a sacrilege. Every gesture must conform to what has always been done before to express the emotion of a rôle. Anything new or unusual brings hoots and howls from a stereotyped audience, and not only is the interpretation of the rôles highly conventionalized, but the drama itself is the most conventional possible. The most interesting part of a performance to us is the make-up; the music is unlike anything else of the same kind in the whole world. The gestures too are very striking, for there is a conventional ballet accompaniment for every rôle. These gestures are not at all the natural ones employed in ordinary conversation. The worship of the old dramatists has become an idolatry which is obstructing the advancement of Chinese music as well as Chinese opera. They began well ahead of all others, but before they had made any great progress, stopped as though suddenly mummified: but as love of ancestral

[1] Mei Lan-fang, however, has dramatised a number of plays called *"Tai Chên Wai Chuan"* (太眞外傳) or the "Unofficial life history of Yang Kuei-fei"—consort of T'ang Ming Huang. *T'ai-Chên* was her name in religion, she having been a Taoist nun before she entered the palace. The original *T'ai Chên* was the daughter of Hsi Wang Mu (Empress of the West). Illustrations from some of these plays appear in the Chapter Headings of this volume.

tradition is characteristic of the Chinese race, anything that has survived the test of ages is, of necessity they imagine, something not lightly to be discarded.

The Chinese theatre, however, is to-day the most artistically perfect thing of its kind in existence, but whether its influence will spread to other parts of the world is doubtful. If it does so, it will probably be through the influence of the Russian stage, which is already beginning to adopt some of the Chinese theatrical technique. The development of Chinese Comedy (*leh-chü*), was parallel with that of Tragedy (*pei-chü*); Chinese plays do not transcend the actual. They are the most realistic to be found in any country. Nor do they make much use of the supernatural elements. They aim to exalt virtue, to exhibit the pathetic and the comic, and to hold up fidelity and self-sacrifice to admiration. In ancient times, and indeed till quite recently, the introductory business always began with the Eight Immortals, who came on to the stage to congratulate the chief of Immortals, Hsi Wang Mu, on her longevity. This congratulating was a pæan of praise sung by the Eight Immortals. The prologue to the Chinese theatre was then very elaborate, and intended to be significant. By means of the prologue, the audience was assured that the company of actors representing the Immortals desired for them the blessings of a long life, clever offspring, wealth and honour. In more modern times, instead of the first act being the introduction of the Eight Immortals, a cloth or curtain is suspended at the back of the stage with allegorical paintings of the scene, and also, as an introductory act, the *"T'ien-kuan-t'zŭ-fu"* (天官賜福), meaning "May Heaven bestow blessings on all of us." Often too, there is a picture of a *ch'i-lin* or Unicorn ridden by Shou Hsing, or God of Longevity, displayed on canvas, or acted, signifying "Long live the audience!" The Eight Immortals were followed by the Seven Sisters representing the *Pleiades,* in allusion to the marriage of a mortal,[1] Tung Yung, with one of the Sisters, and the birth of a son, Tung Chung, from this marriage. This child when placed under the care of his father became famous as the chief scholar of the empire. The players in this scene expressed the desire that the audience would all have talented sons.

Then followed the T'iao-chia-kuan, who appeared in the costume of a

[1] Very similar to the Greek legend of Merope the mother of Glaucus who married a mortal, but the Chinese do not seem to think that she is the dimmest of the Pleiades for that reason.

high minister.[1] This actor went through a variety of pantomime movements becoming the character of one of the highest ministers of state. On retiring, he pointed toward the sun, signifying that it was the desire of the actors that the spectators present would all become prosperous.

Naturally, the development of the Chinese stage throughout the centuries, from the witch-dancers to clowns, did not reach the higher artistic levels till the time of the T'ang dynasty: since the theatricals which had prevailed up to that time had become so licentious that the Emperor Ming Huang thought it necessary to prohibit them, and in their place proper theatrical representations were instituted. The development of the popular theatre of China, while fundamentally the same as in Europe and America, has striking differences in the conventions. These, naturally, are the result of China's long isolation from foreign intercourse. Chinese theatrical conventions are so different from our own, that it takes many years to understand and appreciate them. Once known, however, they reveal the taste and sincerity of the Chinese collaborators, who, far from the influence of other countries, have worked out their own salvation.

A perusal of the history of the drama in China, from ancient times till modern, reveals the alarming fact that quite a number of emperors and dynasties have fallen through the pernicious influence of actors (that is, female impersonators), who, even more than eunuchs, were responsible for the debauchery and licentious escapades of various sovereigns and ministers of state. As recently as 1924 a case occurred at Peking where a well-known female impersonator first seduced a wealthy man's concubine and then fleeced her out of no less a sum than thirty thousand dollars. The matter being discovered by the husband, she was thrown out of the house, and cutting off her hair she entered a convent. The actor was given an "indefinite" term in prison, but through the influence of another of China's favourite female impersonators with the officials he was released and is to-day playing before large Peking audiences, who seemingly have forgotten or, what is more probable, do not care about his scandalous and infamous action: and not only this; when the defiler of another man's wife married the sister of the actor who got him released, the police actually placed a cordon around the

[1] *See* chapter nine.

premises where the nuptials took place in order to protect him and give both actors "face." So much for the pernicious influence of the theatrical profession (principally female impersonators) from ancient times—*see* pages 40 and 41 —till modern.

Unfortunately, China has no dramatic critic worthy of the name, or such things would see the limelight. Probably one reason is that they are so poorly paid that they cannot afford to refuse a meal-ticket. Then there are the two extremes—those who lavish exaggerated laudatory phrases on almost everything: and those who defame everything whether they understand it or not. What they don't understand they wisecrack. They camouflage their lack of self-confidence behind a smoke-screen of high sounding words.

What is sadly needed to promote the stage in China is honest, constructive criticism. Until such is forthcoming, there is little hope for much improvement in Chinese theatricals. They have not produced an Aristotle, a Longinus, nor a Lessing. The study of comparative theatrical art has not influenced their writings. They are more like the Greek and Roman critics who had only their own work to study.

We, on the contrary, have to-day the dramas, the epics, the novels of many nations and many ages, which afford the student a chance of building up from varying yet interrelated sources a standard of criticism. The qualities which are necessary to the ideal critic are not alone knowledge of human nature; he must himself have true powers of intuition, sympathy combined with impartiality in judgment, a rational appreciation of the relative importance of form and content, the sense of beauty which will enable him to judge style and the capacity for making others see what he sees. In all this, the Chinese dramatic critic is yet very deficient. He has yet to learn that criticism has a creative function of wide and lofty worth, both in the art of judgment concerning the flowering of the human spirit and the art of interpretation. Further, in China, we have two schools to deal with, a Northern and a Southern. While the former prefer good acting and music, with harsh and loud singing, the latter delight more in the refined styles of play and fancy costumes. Hence the former say they "listen to a play," while the latter say they "look at a play." I have frequently sat beside a Southerner who almost went into ecstasy over the play, while a Northerner near me was half-asleep.

It is a common saying that an actor must leave his home town, or at least, the place he was trained in, to make a name for himself, even if it is only a short distance as, for example, between Peking and Tientsin—a distance of eighty miles. An actor who has failed to "catch-on" elsewhere returns crest-fallen, *"wo-po-erh,"* wabbling his head, as they say. He is *tsa,* down and out! He then, as often as not, joins the low resorts at the "T'ien-ch'iao," or Heaven's Bridge, close to the Temple of Heaven at Peking, only to eke out a precarious existence performing before an audience of soldiers, sailors, coolies and other riff-raff. It should be noted that Peking is the cradle of actors, and "Heaven's Bridge" the cradle of all Peking actors. Many of the most famous actors and actresses owe their training to the small show-houses—mostly built of mud—on the road to the Temple of Heaven, where, as one strolls along one hears the high falsetto and noise of gongs and other instruments filling the air in every direction. At present there are more women, or rather young girls, than men, performing in these crude show-places; and strangest of all, the girls are all taught by men, and not by their own sex. Many of these only receive a few coppers for each performance. As soon as they have become popular with the public, they bid farewell to "Heaven's Bridge" and join one of the regular theatres, where, if successful, they emerge as stars and become stage idols.

A curious thing in Chinese theatricals is, or was till quite recently, that there were no plays—outside of a few such as the Emperor Ch'ien Lung's tour to the South, Li Hung-chang capturing K'un-shan from the T'aipings, and a few others of no historical importance—representing events that occurred during the Manchu dynasty. This is accounted for by the fact that the historical records of one dynasty are not published until it is superseded by another. The fact, however, remains, and to a certain extent opens up a source of instruction both to Chinese and foreigners, as giving an idea how the Chinese looked before they sported that ornamental and sometimes useful appendage which might reasonably have suggested to Darwin that the owners had originally been closely allied to the monkey tribe.[1]

It is only at theatres that costumes worn by the various classes of men and women in any particular dynasty, or in ancient times generally, can now be

seen, as well as the curious weapons used by them—queer head-dresses and armour with all the paraphernalia of court or camp. These are all worth study, to say nothing of the many strange ceremonials and customs which can be seen by the foreigner *only* at the Chinese theatre. With very few exceptions, everything is conducted in Chinese theatres almost the same as in foreign ones, and yet there are some noteworthy differences.

They have their several "lines of playing"—every player being familiar with the character he is entitled to play, so that there never is any squabbling as there is in foreign theatres as to who ought to play this, that, or any other character. What endless jealousies and heartburnings are thus saved, let all who have as professionals or amateurs enacted the rôle of managers declare.

They have their equivalents for entrances, exits, stage-business, and all the other technicalities we have in ours, but on the other hand they have in most cases an infinitely better wardrobe and properties than many of our theatres can boast of.

Chinese dramatists are frankly humanitarian. Although their aim is to entertain and instruct, they give to their plays an individual touch or emphasis. The Chinese say, quite rightly, that drama is nothing but pretence, and do not have to show characters on the stage acting and talking like normal beings. Their mood is not imitatively realistic, but systematically playful. The Chinese have a different philosophy of art, and a different philosophy of life from us. The public, however, whether Chinese or foreign, enjoys a play in the ratio that it can be fooled by the goings-on behind the footlights.

The one fault, and it is a serious one, is that Chinese actors are too "theatrical," the worst of all crimes from our point of view.

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[1] The queue played an important part in the early years of the Manchu rule in China. They considered it a sign of allegiance. Even before coming inside the Great Wall, they executed Chinese and Coreans who resided in their territory and refused to shave the front part of the head and wear a queue. As to the origin of the queue, historians do not seem to agree, but it is recorded that as early as A.D. 1128 the Emperor T'ai Tsung of the Chin dynasty issued orders that anyone who did not wear the queue would be punished by death. Probably the Manchus, who claim to be the rightful heirs of the Chins, copied the latter in this respect. Throughout the Yüan, or Mongol rule, although the Chinese were ordered to wear the queue, they were not punished if they disregarded it. It would be highly interesting to know if there are any paintings extant showing the Chinese wearing the queue *before* the rule of the Manchus.

Chapter One.

IN A CHINESE SHOW
ORIGIN OF THE DRAMA
MARIONETTES
SHADOW PLAYS
STYLES OF PLAYS

Chapter Heading Illustration:
Name of Play "Ts'ui P'an Wu"
(Posturing in the Jade Bowl).
Yang Kuei-fei
used to dance in a Jade Bowl
for the edification of
Ming Huang.
Mei Lan-fang in the rôle of
Yang Kuei-fei.

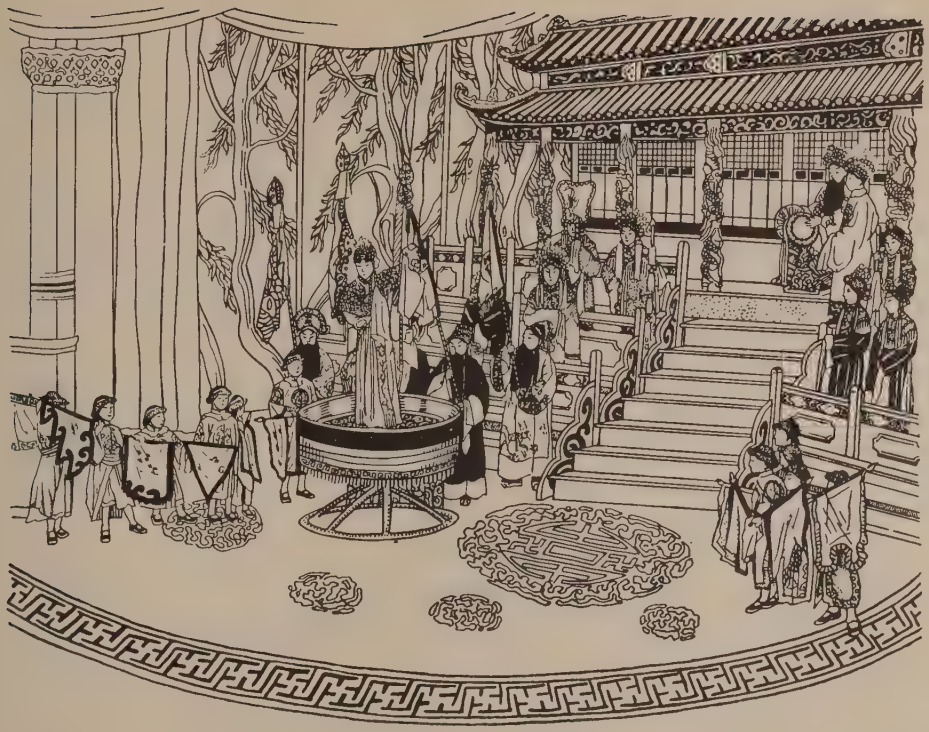
Fig. No. 1. Mang-p'ao.

Fig. No. 2. Tieh-tzŭ

Plate No. 2.

Fig. No. 3. K'o.

Plate No. 3.



Chapter One—*In a Chinese Show, etc.*

MOST foreigners resident for any length of time in China—and those also who make but a short stay if not prevented by their more experienced friends—have at one time or other visited a Chinese theatre: and every one goes away under the impression that it never fell to his lot before to have been in such a pandemonium of unearthly sounds and grotesque sights, and he probably inwardly registers a vow that no earthly power shall ever induce him to suffer such an infliction again. He imagines himself in a madhouse. There are frequent representations of warlike scenes in which the ornate hero jumps about showing his back to the enemy more often than his front; exactly as has been the case during the recent wars, except that the hero instead of being ornate is rather the reverse, at times being almost naked.

The acrobatics of the stage hero are certainly wonderful. All actors must be absolutely correct in every one of their movements, and in time with the music. The conscious agility, *fougé,* and precision which fill the performer become contagious and delight the spectators as well. What frequently attracts the attention is a confusion of swirling colour, which suddenly clears when an actor, holding a mighty weapon, comes to a full stop at the footlights. Off the stage struts this fearfully painted warrior, followed by companies of soldiers who once more continue the din and confusion of a fierce battle. During the performance, the spectator's ears are violently assaulted by the sound ot drums, gongs, fiddles, castanets, and other diabolical instruments of torture. He is so bewildered by scenes of fighting, tumbling, whirling on one leg, rushing to and fro, yelling and screeching, that, to use one of our own expressions, he imagines that "Bedlam has broken loose!" In fact, he could make neither head nor tail out of the whole performance: and yet everything has been conducted in the most systematic manner possible. The stage has not been "kept waiting," no call-boy has been required, no prompter has been heard or seen, there has been no hitch of any kind: every performer from the leading player to the lowest *sup* knowing his part, and playing it too.

It is not my intention to hold up Chinese theatricals as models for us to imitate for they are infinitely behind ours in regard to scenery and mechanical appliances: there is something bordering on the ludicrous when one sees a defunct hero—just slain after a battle—gravely pick himself up and walk away: or another quietly sitting in what is represented to be a room, and an army fighting in front of him, of which he is supposed not to have the least knowledge. It requires a strong imagination to reconcile the two, and a clear head with much knowledge of the play to thoroughly understand and appreciate it. There are plays, however, produced at Chinese theatricals, which in spite of want of scenery would compare favourably with many plays on our own stage.

Those which relate to historical events and characters are the great favourites, and the Chinese are never tired of seeing the same play often repeated, for it brings before their eyes the deeds of ancient heroes who are dear to every Chinese heart, and whose very names have become household words in every Chinese home. It is really worth something to hear the sup-

pressed buzz of admiration which greets the representation of a noble action, to see the swelling of the breast, the glistening of the eye, and the genuine energy with which a Chinese gives his approbation, not altogether to the actor, but to the character he represents. The actor may be an insignificant looking personage, but the person he represents invests him, for the time, with *his* nobleness and heroism. Could we, as foreigners, understand their, to us, screeching and yelling, they would perhaps convey to our ears such noble sentiments that the most refined taste would forgive the *manner* in which they are conveyed for the sake of the *matter*. Could they be understood, some of our best efforts at imagery, some of our most glowing language, would dwindle into downright twaddle by the side of what every day finds utterance in Chinese theatres: deeds of heroism often being represented, the very recitation of which sends the blood flowing through the veins, and makes us feel that there must be much nobleness in Chinese character. And in their plays, what an extraordinary collection they have to choose from! A bewildering succession and alternation of emperors, empresses, traitors, voluptuaries, murderers, rebels, monks, bandits, for their military plays: and poets, high ministers, philosophers, artists, lofty teachers, divine men and women for their civil plays. The rise and fall of emperors and their henchmen, tyranny of eunuchs and catamite-actors, treachery of generals, wars with Huns, Turks and Hsiung-nu, tyranny of empresses-dowager, naked and headless corpses exposed in the market place, spat on and jeered at by the populace: fights between rival Imperial concubines, men and women roasted and fed upon, brother covetous of the throne, murdering his father or brother to gain his ends, lamentations and rejoicings: a long and weird programme from the beginning of the Chows in the tenth century B.C. throughout all the dynasties down to and including the present day. Although the Chinese are said to be the most peaceful people on earth, yet they have shed more blood than all the other nations put together. Not only have they had emperors and empresses to deal with, but brigandage and separatism: two of the greatest curses China is afflicted with. Events follow one another in a whirl of cataclysms. Camps stormed, towns besieged and taken, the frightful massacre of the inhabitants, the slicing up and eating of corpses: all these are depicted upon the Chinese stage. No wonder that they kick and jump, howl and yell, twirl about on

one leg; the tom-toms, gongs, drums and other instruments urging on the conflicting parties!

When we stop to think of all these frightful things, there is no cause for surprise at the pandemonium we are subjected to in Chinese theatricals. The Chinese *see* the real thing, if only in imagination. Chinese drama, if we are to believe the Chinese chronologists, has several origins. One is that it took rise from a circumstance that took place during the second year of the reign of the first emperor of the Han dynasty—205 B.C.

The Imperial troops were besieged in the city of P'ing-ch'êng in Shansi by the Huns, whose chieftain, Mao-tun, took command of three sides of the walled city and placed his wife, Yin Shih, in command of the remaining side. The beleaguered city was running short of provisions and had already began to suffer the greatest privations from hunger and fatigue, when Ch'ên-p'ing, the Chinese general in command of the city, managed to raise the siege by a ruse.

Hearing that Yin Shih, the wife of Mao-tun, was very jealous, he ordered a great many wooden figures of women to be made, as near like living women as possible. These were placed on the ramparts of the city opposite to where the forces of the lady were stationed, and by some ingenious mechanism—probably a series of attachment of ropes—made to move about as if they were really living, dancing and going through a variety of attractive movements. Now, when Yin Shih saw these figures, she naturally thought that they were living females, and very seductive ones at that, so, knowing her husband's disposition but too well and fearing that if the city were taken his very first inquiry would be for these women and that in consequence she would probably lose much of her influence over him, she therefore immediately retired with all her forces, raising the siege and thus saving the city.

Historians simply say that Ch'ên-p'ing, the Chinese general, raised the siege and defeated the enemy by his wonderful strategy. They do not, apparently, like to dilate at length on the subject, as the plan, although ingenious, was in their estimation decidedly low. This, if not really the origin of the Chinese drama, is said by some writers to have originated the small figures or puppets known by us as marionettes, and somewhat similar to our Punch and Judy, but as the earliest performances in remote antiquity

Fig. No. 4. Pa Kua-i.

Plate No. 4.

Fig. No. 5. P'i.

Plate No. 5.

Fig. No. 6. P'i.

Plate No. 6.

were undoubtedly acrobatic, mountebanks and jugglers being the actors, marionettes can actually be traced to the tenth century B.C.

It is recorded that during the reign of the emperor Mu (1001-947 B.C.) an ingenious artificer named Yen Shih constructed puppets so lifelike that the emperor became incensed, because the automata ogled the ladies of the court, and would have put him to death had not Yen Shih taken the figures to pieces, and shown them to be mere wood, leather, glue and varnish. Later, when plays came to be performed by living men, the actors were called "flesh, or human, puppets." Rope dancing—still in vogue at Peking and other places by small-feet women—also comes from antiquity, and was in great favour during the Han dynasty. "Shadow Plays" are said to have been invented during the reign of the Emperor Wu Ti, (140–86 B.C.), by a Taoist named Shao Wêng, who placed a series of lights behind a white screen and cast a shadow of the spirit of the emperor's favourite concubine who had recently died, in order to console the emperor. This would appear to show that the Chinese were the first to anticipate the biograph. However, this ghost trick became the origin of the "Shadow Plays," and, incidentally, caused the death of the Taoist trickster Shao Wêng, when the emperor discovered the fraud played upon him.

It has been stated both by Chinese and foreign writers that the drama is not indigenous to China, but was introduced, together with the novel, by the Mongols in the fourteenth century, but as already stated, there are records to prove that thousands of years before the rise of the Mongol or Yüan dynasty there was something more than raw material for the dramatists of that dynasty to develop and arrange. According to the *Kuo-yü* (國語), when Confucius was Chief Justice he attended a banquet given in honour of the ruler of the Ch'i state, where an elevated platform was erected on which the palace dwarfs and buffoons performed. As the play was not in accordance with the moral principles of the Sage, he advanced to the platform steps and ordered the instant execution of the performers!

Another story as to the origin of the stage in China is that one Yu Mêng, who was Chief Court Musician to Duke Chwang of the Ch'u State in about 600 B.C., one day came across the son of Sun-shu Ao who had thrice been Prime Minister, selling fire-wood for a living, and thought of a plan to bring

his sad case to the Duke's notice; so he borrowed Sun-shu Ao's Court dress and appeared before the Duke wearing it. The latter, who of course knew of his Minister's death, was greatly surprised, thinking that he had come to life again, but when Yu Mêng explained the reason, the Duke bestowed on Sun-shu Ao's son a grant of land, out of pity for a loyal Minister's offspring. From this incident, players that represent various personages on the stage are known as Yu Ling or Yu Jên; the allusion being to Yu Mêng, the first man to appear before his chief in another man's clothes with a view of representing him. Hence, the full phrase for an actor dressed in court costume is *Yu Mêng I Kuan*—the dress and cap of Yu Mêng. What, however, invalidates this story is the historical fact that when Sun-shu Ao was on his death-bed he gave his son the following advice: "The Prince is anxious to bestow upon me a feudal state which I have declined: when I am dead, he will most likely renew the same offer to yourself. Let me advise you then to be sure not to accept land of any value. Now, on the confines of the States of Ch'u (the modern Hukuang), and Yüeh (modern Chêkiang), lies an estate known as Ch'in-chiu, which has no great fertility and is not much fancied by anybody. It is regarded with disfavour by the men of Ch'u, and little esteemed by the people of Yüeh. If, therefore, it is granted to you, you may count on retaining permanent possession." After the death of Sun-shu Ao, the Prince, as anticipated, offered a fine estate to the son, but he declined it, and applied for Ch'in-chiu instead, which was accordingly granted him, and his family remained in undisturbed possession ever afterwards.

From the Ch'in to the Han dynasties, 255–207 B.C., there arose a number of variety shows called *tsa-hsi,* "Mixed Plays." These shows included circus performances, such as rope-walking, pole-climbing, and athletic displays in general. They also included the use of masks and impersonifications. In A.D. 341 a memorial was sent to the throne against the representation of historical personages. There were also memorials submitted against acrobatic performances by girls over the heads of the spectators called "Purple deer on the tight rope."

The first really serious stage play on record occurred in A.D. 279, during the reign of the first emperor of the Chin dynasty, in connection with the terrible outrages of the ruler of the Wu State named Sun Hao, who was

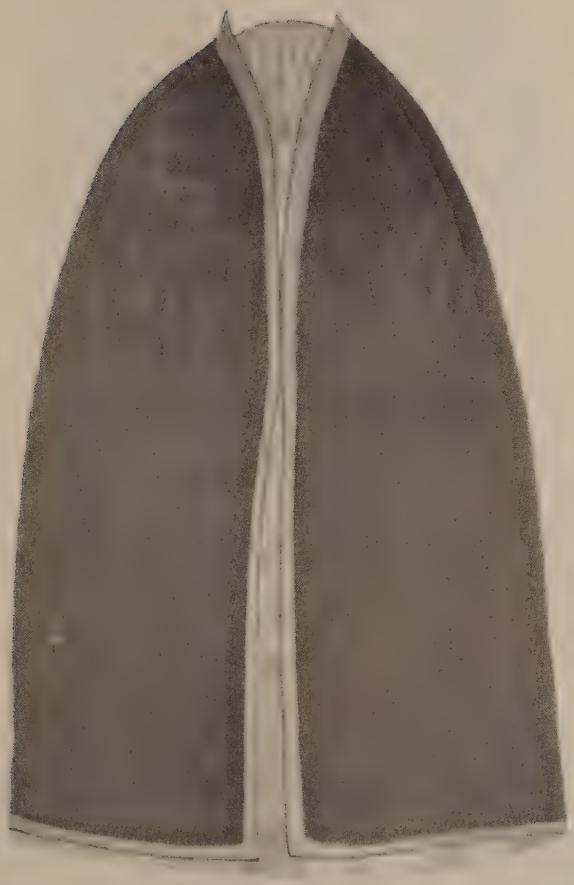


Fig. No. 7. Nü Tou P'éng.

Plate No. 7.

Plate No. 8.

Fig. No. 8. P'ao.

Plate No. 9.

Fig. No. 9. Ma Kua.

defeated and disgraced in that year. He abandoned himself to selfish gratification and most senseless tyranny. In his seraglio were no less than five thousand young women: and he kept open house for his guests in a very peculiar manner. He would compel them to drink to excess, and then punish them for any breech of etiquette. These punishments consisted in peeling off the skin from too red cheeks, or tearing out the eyes of those who fell asleep, and of breaking out the teeth of any one who had uttered an unbecoming word. It is no wonder then, that after his downfall, an enraged populace perpetuated their abhorrence of his memory in stage plays where his tyrannies were represented as a warning to evilly-disposed officials.

In A.D. 340 a memorial was presented to the throne—Hunnish tribes were then at war with China—"that the soldiers are forgetting their lives in perilous encounters, while play-actors are over-fed and over-paid, to the impoverishment of the people generally; an anomalous state of affairs that cannot be lightly ignored." Again, when Yü Liang, a brother-in-law to the emperor, died in 380, he was so much regretted that actors on the stage personified him "with their faces made up to resemble him." Mention is also made of theatricals in the History of the Three Kingdoms (San Kuo Chi), but the performers appear to have been nothing but amateurs. It is stated that after the last emperor of the Han dynasty disgracefully gave up his crown and country he was invited to a theatrical performance in which the acting of the soldiers of Wei palpably alluded to recent events of so humiliating a nature that his ministers wept for very shame: yet his face expressed so much enjoyment of the play that Ssŭ-ma Chou, his host, struck by it, remarked to the surrounding officers of the Wei State: "This man was born without natural feeling!" To a man who was more intent on saving his life than his dignity, a weak-kneed ruler given over to sensual indulgence, one could not expect much "natural feeling!"

In the *Tu-mên-tsa-chi,* or "Miscellaneous Records of the Capital" (Peking), it is stated—without giving any date—that an "Emperor of the Hsia dynasty invited dramatists to invent new plays for his special delectation."

This probably refers to the inhuman brute Chieh Kuei, who died in 1763 B.C. It is recorded that he spent huge sums merely to amuse his favourite concubine Mo Hsi, and theatricals were probably the principal "amusements."

The philosopher Kuan Chung, who lived in the seventh century B.C., is quoted as saying "that owing to the rise of play-actors the morals of the people have greatly declined."

In the *Tso Chuan* it is recorded that in the "twenty-eighth year of Hsiang Wang (623 B.C.), he ordered two convicts named Ch'ên and Pao to practice theatricals before him; so Mêng Ch'ang, the emperor's brother, not liking this state of affairs, said ' when low comedy actors are given preference over loyal ministers by the sovereign, these servile flatterers, being in constant attendance, are sure to have the emperor's ears.' " Chia I, who lived in 199–168 B.C., who first suggested that due attention should be paid to Music and Ceremonial, also said that "the King of Wei honoured actors and despised his ministers." It is also recorded that women performed on the stage during the *Chin* dynasty (A.D. 265–420), and that marionette plays were numerous. During the Chou dynasty the feudal lords supported actors, retaining them specially for entertaining them and their guests both at private and public functions. They were also used as advisors in state affairs: showing that they must also have had some knowledge in statecraft. The first Emperor, Ch'in Shih Huang, 246–210 B.C., had as many as three thousand actors in his famous "Ah Fang" palace: the most famous being one Yu Chan (優旃) who was also the favourite of Hu Hai, Shih Huang's son and successor. Yu Chan is credited as having invented the *Ch'in-ch'ü* or Ch'in airs, now known as the *Pang-tzŭ-ch'iang,* of which Hu Hai was at one time the Patron Saint. This same actor, Yu Chan, was also the favourite of Kao Tsu, the first emperor of the Han, during whose reign the court attendants rouged and powdered their faces: whence arose the term *Tan-chüeh* (旦角), i.e., young male actors who took female parts—catamites.

The Han emperor Wu Ti, who ascended the throne in 140 B.C., delighted in singing and dancing (posturing): and his favourite concubine (Li Fu Jên), who belonged to a family of actors, introduced her brother, Li Jên-nien, into the palace to give performances, as well as an actor named Kuo Shê-Jên. Both these were the most famous actors of that period, and were greatly esteemed by the Emperor. During the time of the Three Kingdoms—A.D. 221–265—there was a celebrated actor named Tu K'uei, commonly known as *Ya Yüeh Lang,* "cultured Musical Gentleman," who used to perform in the palace.

Fig. No. 10. Ping-chin-chia.

Plate No. 10.

Fig. No. 11. Kua-i.

Plate No. 11.

Fig. No. 12. Nü Mang P'ao.

Plate No. 12.

Chou Yü, one of the generals of the Three Kingdoms, is said to have possessed such an exquisite ear for music that if any one played or sang a false note, he would at once look up—although drunk! His great opponent, Ts'ao Ts'ao, was also very fond of theatricals, and invited actors to perform in his famous palace, the "Bronze Magpie," which he built for himself at Paop'ing-ling in Honan. He also engaged the actor Tu K'uei, mentioned above, to be his chief musician and to train young boys in stage plays. Other famous actors of that period were Chao Ya, Ts'ao Ming-tê, and Lan Ling-wang. The latter is said to have introduced the custom of wearing face masks (not painting the face), in military plays.[1]

This originated the wearing of masks by the T'ien-kuan (*see* p. 59) as well as of the actors representing K'uei Hsing, the God of Literature, T'u Ti, Local Diety, Shou Hsing, God of Longevity and other deities.

Shih Chi-lung, King of Chao, A.D. 337, had as his favourite *tan-chüeh,* one Chêng Ling-t'ao, and Ch'ên Hou Chu, the last emperor of the Ch'ên dynasty, 582–589, gave himself up to a life of debauchery, mostly with *tan-chüeh* actors, preferring the licentious songs and music of the Chêng and Wei States. The Sui emperor, Yang Ti, 605–612, was another sovereign who gave a great part of his time to theatricals and actors: and built a palace called the *Li Kung* or "Palace of Joy" at Yangchou wherein he kept and supported hundreds of the theatrical profession for his special pleasure, his favourites being Wan Pao-ch'ang and Wang Ying-yen. Theatricals were then known as *K'ang Ch'ü Hsi* (康衢戲), taken from the name of a district in Chekiang, said to be the birthplace of many of his favourite actors. Undoubtedly, the great renaissance of the Drama began during the reign of the T'ang emperor, Ming Huang, under whose guidance a more refined atmosphere was created. In addition to the Pear Garden Palace, he established a Park called the *I Ch'un Yüan* (宜春院), or "Garden of Everlasting Springtime," in allusion to the youthful beauties who inhabited the Park and practiced music and singing therein. With all this in his favour, it is curious that the *Tu-mên-tsa-chi* (都門雜劇), from which most of the above records are taken, states that it was not before the Ming dynasty—a matter of several hundred years—that

[1] Masks were also worn in warfare: it is said that one Ti Ch'ing, of the Sung dynasty, wore a brass mask over his face in order to frighten his opponents.

Ming Huang was deified as the Patron Saint of Theatricals. Toward the end of the T'ang, and rise of the Sung dynasties, theatricals were known as *Hua Lin Hsi* (華林戲), "Variegated Forests,"—no doubt in allusion to the numerous theatricals then in existence. The first emperor of the Sung dynasty —960–976—ordered a eunuch named Liu to enrol eighty boys and train them in play-acting in a palace called the *Hsiao Shao Pu* (簫韶部) or "Board of Music." The name was subsequently altered to *Yün Shao Pan* (雲韶班), "Strolling Minstrels." This was evidently the origin of the travelling minstrels as we know them to-day. During the reign of the Sung emperor Hsüan Ho —1119–1125—a new style of play-acting was introduced called the *Nan,* or "Southern Airs;" such as the Shao Chên Nü, and Ts'ai Erh Lang, named after an actress and actor respectively, who are said to have originated this style of play. During the Sungs, also, a private theatrical company was formed called the *Ts'ui Chin Shê* (翠錦社), or "Society of Ornamental Costumes." The members practiced singing and dancing.

At the end of the Sung, an actor named Chao Tê-lin invented what was called *Ku Tzŭ T'zŭ* (鼓子詞) or "high tunes," to suit such plays as the *Tieh-lien-hua,* "Butterfly Sipping Flowers." During the Liao dynasty the emperor Shao Hsing—1142–1153—appointed officials to control actors and select appropriate costumes. During this period, also, many of the rich and influential people bought good-looking boys and kept them in their establishments to play and sing. The *Chins*—Golden Tartars—took great pride in play-acting, in consequence of which the profession made great strides, and books on theatricals were written and published. Academies of Music were also established to teach folklore as well as classical music. Toward the close of the *Chins* there were what were termed Ch'ing-yüeh (清樂), "Refined Airs." No gongs, drums, cymbals, etc., were used, but only the *shêng* (reed-organ) and string instruments. Apart from all the above-mentioned accounts, we get no really authentic account of Chinese theatricals till the period of the T'ang dynasty, that is, between A.D. 618–906. Even if plays and play-acting were known before that time, authentic records seem to prove that this is the first time that they were encouraged, supported and developed: that is, that Theatricals became a real profession. The T'ang emperor, Ming Huang, whose reign began in A.D. 713, was the first emperor who really took a lively interest

Fig. No. 13. T'ang Ni K'ai.

Plate No. 13.

Plate No. 14.

Fig. No. 14. Fu Kuei-i.

Plate No.

Fig. No. 15. Nü Ao Tzŭ.

in poetry, music and theatricals: being so passionately fond of each that he gave great encouragement to persons possessing talent in any one of them, and so founded the Pear Garden as already stated. So it seems more or less certain that from that period we may safely date the origin of Chinese Theatricals as a *profession.*

The Chinese have the exact equivalents for all of our different styles of play. They have tragedies, comedies, operas, farces, burlesques, etc. Roughly, the drama may be said to consist of two sorts, Civil and Military: the former, as the name implies, being devoted chiefly to plays representing human nature officially; the principal characters being monarchs, statesmen, magistrates, worthies of ancient history, and minor official personages; and the plot of the piece describing phases in the public or private life of these worthies, or their adventures, which consists mostly in intrigue, love affairs, and the thousand-and-one occurrences which fill up the sum of Chinese life. The great fault in the Civil plays is that most of them are nothing but artificial sentimentalism, for no other apparent reason than to make people weep. It is quite a common thing to see grown-ups, men and women, snivelling and holding their sleeves or handkerchiefs to really moist eyes in a theatre.

These plays, however, generally display showy dresses and paraphernalia, with some good singing—but always what may be termed *voix de tête*—a sort of "recitative" couched in pompous and metaphorical language, accompanied by the orchestra in broken, sudden chords or long notes which bear a striking resemblance to our own recitative or declamation. As a rule, they are preferred by the refined classes to the more exciting military plays, the principal merits of which, apart from the plot, and the ancient heroic characters they bring to notice, is to present upon the mimic stage the pomp and circumstance of war as conceived by the Chinese, with its multitudinous banners, its blaring noises, its confused and indecisive movements—*vox et præterea nihil.* Among actors themselves, plays are often styled after the leading character of the piece. Thus they have "Old Gentleman," "Walking Gentleman," "Low Comedian," "Amazonian," and a variety of other names for plays, corresponding with the principal "lines" of playing. (*See* Chapter seven).

Chapter Two.

ORCHESTRAL MUSIC.

Chapter Heading Illustration:
Name of Play "T'ang Huang Yu Yüeh Kung"
(Emperor Ming Huang visits Ch'ang O, the Queen of the Moon).
The Emperor Ming Huang is said to have visited
the palace of the moon on the 15th day of the eighth moon
in company with Lo Kung-yüan
who threw his staff into the moon which was converted into a bridge,
permitting him to enter the moon
where he found Ch'ang O, the Queen of the Moon awaiting him.
In this scene,
Mei Lan-fang is represented as impersonating Ch'ang O
waiting for Ming Huang, who has not yet put in his appearance.
The two figures on the left are eunuchs coming to
announce the Emperor.

Chapter Two—*Orchestral Music.*[1]

As all Chinese plays contain music and singing, they are also known by the name or style of the music which is used in them. To understand this, it is necessary to explain that there are five styles of theatrical or operatic music. Some companies use one sort, some another, some portions of several, and some all: but very few companies are able to keep a company sufficiently strong and talented to achieve this last combination. The beginning of each piece is announced by the drum. The stringed and other instruments all follow the strokes of the drum. Every advance movement is made in an orderly manner, and the retrograde likewise: there is accord and exactness in every movement. The different degrees of the musical scale attain a certain number, which is without any variation—except in the *"fan-pan,"* which

[1] *See* Chapter fourteen.

will be explained in due course. The weak and the strong sounds combine perfectly. The beginning and the end mutually produce each other. The air and the accompaniment, with their clear or cloudy sounds, succeed each other as conductors.

The names of the five styles of music are as follows:—

1. K'un-ch'iang (崑 腔).
2. Pang-tzŭ-ch'iang (梆子腔).
3. Kao-ch'iang (高 腔).
4. Erh-huang (二 黃).
5. Hsi-p'i (西 皮).

These are again subdivided into Civil and Military plays. *The K'un-ch'iang* takes precedence of all other airs on the score of antiquity. It is said to have originated during the Ming dynasty—fourteenth century—at K'un-shan, Kiangsu, by two natives of the place named Liang Chêng-yü and Wei Liang-fu.

Another version is that Ming Huang had a dream in which he saw fairies in the moon with rainbow skirts and feather jackets, acting and singing, and when he awoke he wrote down the music which he had heard, giving it the name of *K'un-ch'iang,* and taught it to his actors. The latter, however, appears to be rather a fairy tale. Although this style of music is difficult and nowadays not very popular, every actor is supposed to learn it. The *K'un-ch'iang* airs are published in a book of forty volumes.

The more popular tunes, of which every actor has his own version, are not written down. The interludes and the accompaniments are of more fixed form and can be written.

In the civil plays (*K'un-ch'iang*) the orchestra leads off with the single skin drum, castenets, *hsing-êrh, ti* (flute), and *hsiao* (pipe-flageolet); followed by the "balloon" guitar (*p'i-p'a*), *shêng* or reed-organ, *êrh-ku-tzŭ* (two-stringed fiddle), chiming gongs (*chiu-yin-lo*), and the *huai-ku,* small kettle-drum. In the military plays (*K'un-ch'iang*), the orchestra leads off with the same instruments as are used in the civil plays, followed by the large drum, large and small gongs, large and small cymbals, and the *so-na* or Chinese clarionet. This last, one of the most detestable and shrieking instruments in China, is fortunately

Fig. No. 16. Nü Hua Ao.

Plate No. 16.

Plate No. 17.

Fig. No. 17. Ch'ên-i.

Plate No. 18.

Fig. No. 18. Nü Ao Tzŭ.

only used on the stage during the celebration of a bridal or funeral ceremony, and to *mark the final act of a piece.* The *K'un-ch'iang* airs are generally in somewhat slow measure, and of a plaintive description. Most plays have a portion where either the music or singing is in this style. It is greatly used in dramas where much posturing and pantomime are required. It seems naturally and appropriately to harmonise with the action of the players and does not require so much breath to sustain the singing during or after action of any kind.

Pang-tzŭ-ch'iang airs.—In the civil plays the orchestra leads off with the single-skin drum, castenets and *wan-ch'in*: followed by the *êrh-ku-tzŭ, ti,* and the *pang-tzŭ,* the instrument which gives the name to this style of play. This consists of two pieces of date-wood: one of which is flat below and rounded above. This is held over the hollow palm of the left hand and is struck with the second piece, which is round. In the military *Pang-tzŭ,* the band leads off with the same instruments as in the civil plays, but including the *pang-tzŭ,* followed by the large and small drums, large and small gongs, large and small cymbals, the *hai-ti-tzŭ* (hautboy), *hao-t'ung* (trombone), *so-na* (clarionet) and the *ch'ang-la-pa* or long trumpet. The *Pang-tzŭ-ch'iang* are said to have originated at Ch'ang-an, the capital of Shensi, during the reign of the Emperor Ming Huang.[1] This style is a great favourite with playgoers, and can easily be introduced into many kinds of pieces. In singing, time is kept with the *pang-tzŭ.* The *Pang-tzŭ* plays can be heard in all the villages and towns of the various provinces: especially on occasions of offering up autumn sacrifices, praying for rain, etc.

Kao-ch'iang airs.—This style translated, means "high tones." It takes its rise from the Manchu Tartars and is of a peculiarly sweet nature—"linked sweetness long drawn out." Old persons particularly delight in listening to it or singing to it. The words of plays too, in which this style is sung, generally convey the most melancholy ideas, so that young folk seldom go to see a *Kao-ch'iang* play. It was very fashionable during the Manchus, but was almost entirely superseded by the *Erh-huang* toward the close of the Emperor Kuang-hsü's reign—1908.

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[1] *See* p. 10 for another version.

In the civil plays the orchestra leads off with the large drum, followed by the castanets, single-skin drum and large cymbals. In the military *Kao-ch'iang,* the band leads off with the same instruments as in the civil play, but followed by the *t'ang-ku,* (large drum), small gongs, large and small cymbals, and the *so-na.*

Erh-huang airs.—In the civil plays the orchestra begins with the single-skin drum, and *êrh-ku-tzŭ,* followed by the guitar, flute, *hsiao* (flageolet), and the *shêng.*

The military *Erh-huang* begins with the small kettle-drum, *hu-ch'in,* or four-stringed violin, and castanets; followed by the large and small drums, large and small gongs, large and small cymbals, hautboy, trombone, *so-na,* and small chiming bells. The *Erh-huang* or "two-flute" airs, are so-called from the fact that originally singers were accompanied by two flute players. Nowadays, however, flutes are only used in the *Erh-huang* plays where weddings, funerals, banquets, etc., are produced. This style was introduced into Peking about one hundred years ago by players from Hupeh, and has remained in favour ever since. Other airs, except the *Kao-ch'iang*—which is exclusive—are often played in two-flute air pieces, but originally each style had to be kept separate and distinct. Many years ago a "clapper" company sued a "two-flute" troupe for playing fiddles in their orchestra: the magistrate, however, decided that they were justified in playing any instruments they choose; and recommended the "clapper" company to do the same—if they could.

Hsi-p'i airs.—This style also dates from about one hundred years ago, and like the *Erh-huang,* hails from Hupeh: and pieces called after this name may have music from some of the others—except the *Kao-ch'iang*—an adaptability which doubtless to some extent explains its popularity.

The chief difference between the *Erh-huang* and *Hsi-p'i* airs is that the notes of the latter are pitched in a different key. The musical instruments are precisely the same. The fondness of the Chinese for audible time-beating is characteristic, and from the *chia-pan* or castenets is derived the principal name for musical time called *pan-yen* (板眼). *Pan* stands for a "bar" and also for the accented beat in a bar. Thus time is described as *i-yen, i-pan*: *san-yen, i-pan.* I shall give a few of the principal airs only. In the *K'un-ch'iang* and *Kao-ch'iang* plays the principal airs are: *Liu-shui-pan* (Allegretto): *San-pan*

Fig. No. 19. Nü Ao Tzŭ.

Plate No. 19.

Plate No. 21.

Fig. No. 21. Ch'i P'ao.

Plate No. 20.

Fig. No. 20. Nü Hua P'ao.

(Ad libitum): *Ssŭ-yen-pan* (Adagio): *I-yen-pan* (Andante) and *San-yen-pan* (Andantino). The principal *Pang-tzŭ* airs are *An-pan* (Andante): *Yüan-pan* (A Tempo): *K'uai-pan* (Allegro): *Tao-pan*[1] (Crescendo): *Luan-tao-pan* (Animato): *Chien-pan* (Dulce): *Erh-liu-pan* (Moderato) and *Liu-shui-pan* (Con Spirito): whilst the principal airs in the *Erh-huang* are *San-yen-pan* (Andantino): *Yüan-pan* (Moderato): *Erh-liu-pan* (A Tempo): *San-pan* (Ad lib) and *To-pan* (Tremolo).

A peculiarity of the *Erh-huang* (and a few *Hsi-p'i* dramas) is what is called *fan-pan*[2] (反板) or *fan-tiao* (反調): a sort of con dolore or pathetique singing: especially is this the case when the souls of the spirits pour forth their mournful lamentations, as for example in the drama called "Black Basin Trick" (*q.v.*) where Liu Shih-chang's ghost appears before Judge Pao and tells the story of his murder. In this style the music, of course, is sad and plaintive and ends in a sort of morendo. The *fan-pan* is mostly sung by the "bearded" actors, and the female parts by the *lao-tan* and *ch'ing-i*.

All Chinese plays, therefore, are classed under one or other of the above-named terms, according to what is considered the music best adapted to the peculiar construction of the piece. Some plays, as has already been observed, contain a mixture of two and even three styles, in which case they bear the name of the principal or leading one. The Chinese ear can detect in an instant the style of singing or music in a play: while to the ear of the foreigner who has not yet acquired a taste for Chinese music the difference is not easy to be detected: the latter classing it all under one head—diabolical yelling or caterwauling. The Chinese, however, say that "music is the soul of art." That it "calls out the strain in their hearts, the emotions of recognition and sacrifice," and that it is "the inspiration of acting." This is not strange with a people who practically do everything in music: they are born, they marry, they worship, and they die, in music. Confucius is quoted as saying that "no one should be without music for even a single moment." Most foreigners, how-

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[1] When sung behind the scenes *tao-pan* is called "*yao-pan*," that is to put the audience on the tiptoe of expectation of what is to come before the actor appears before the footlights. A quaint conceit on the part of the actor, which seems lost on a Chinese audience.

[2] Female parts in the *fan-pan* style are only taken by *lao-tan* and *ch'ing-i*.

ever, find Chinese music fearfully noisy, even disagreeable and monotonous. Barring drums, gongs, cymbals and horns, Chinese theatrical music is passably sweet, and that is the best we can say for it.

Chapter Three.

ORCHESTRA
STAGE

Chapter Heading Illustration:
Name of Play "Chên Hsiang T'ing"
(Pavilion of Concentrated Fragrance).
The Emperor Ming Huang and
his consort Yang Kuei-fei
enjoying the flowers in the
Pavilion of Concentrated Fragrance.
Mei Lan-fang in the
rôle of Yang Kuei-fei.

Chapter Three—*Orchestra—Stage.*

THE Orchestra, (*Ch'ang-mien*), is divided into Civil and Military (*Wên* 文, and *Wu* 武, *Ch'ang* 場). All string and most wind instruments are classed as Civil: and drums, gongs, cymbals, etc., as Military.

The orchestra generally consists of from four to eight performers who sit on chairs or stools on the stage *facing* the audience, two or three of whom play the *tan-p'i-ku* (single-skin drum)—which is always the leading instrument—fiddles, and guitars, playing the melody as the actors sing it, and closely following every turn, trill, or grace note: showing that what seems to most foreigners' ears unmelodious and unmeaning has all been most carefully studied, far more closely than we are accustomed to on the foreign stage. The other instruments such as flutes, cymbals, flageolets, gongs and drums, during

a great part of the play, make such noise and clangor, particularly in the military plays where there is much fighting and rapid action, that is almost beyond endurance: and any one looking on for the first time would naturally suppose that there was no kind of interest felt by the musicians in what they are doing. They have no music books, stand or sit just as they fancy, and move about from place to place on the stage just as they like. Many of them look as if they were half-asleep, probably from opium or other drugs, and are generally a cadaverous and dirty-looking lot. One soon, however, loses all interest in them, except when one's attention is attracted by one of them scratching some part of his anatomy, or coolly lighting his pipe or cigarette, stopping his instrument during the process. One looks only at the performers, and unless special attention is paid to the music, to follow it, and observe its precise accompaniment of the voices of the actors, the musicians might as well be at the other end of the earth, so utterly does their presence cease to be observed.

The stage itself has no fittings properly so-called: but on it are a few tables and chairs. These do duty for almost anything. Thus, for example, there is in the centre of the stage a table covered with a red or embroidered cloth, on it is another table similarly covered, and this again is surmounted by a chair with two supports of bamboo with a cross-piece from which is suspended a kind of embroidered valence, and this may represent either an Imperial Throne, a seat of judgment, or anything of a like nature. Four chairs, two on each side of the table, are the plainest of wooden chairs, but covered as they are wanted with an embroidered cloth.

To represent a city wall there are generally two uprights of bamboo with some calico attached; to represent city gates, these bamboos are held up by two men in an oblique direction on the side of the stage, and the curtain, being divided in the middle, is drawn up the sides to allow for the passage of the actors and, when done with, is simply folded up and rested against the back of the stage until again required. The two doors at the back of the stage are called "Spirit Doors": also *shang-shou-mên* and *hsia-shou-mên,* that is, Upper and Lower Entrances. The entrance to the stage is generally through the *shang-shou-mên,* on the right facing the audience, and the exit through the *hsia-shou-mên.* The stage is never kept waiting an instant, but as an actor or actors go out another enters. In most of the old-style theatres are generally two clocks at the back

Fig. No. 22. Ch'i P'ao.

Plate No. 22.

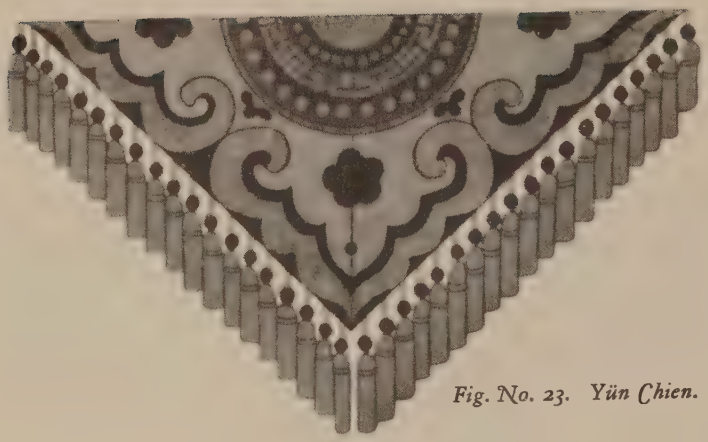

Fig. No. 23. Yün Chien.

Fig. No. 24. Hu-ling.

Plate No. 23.

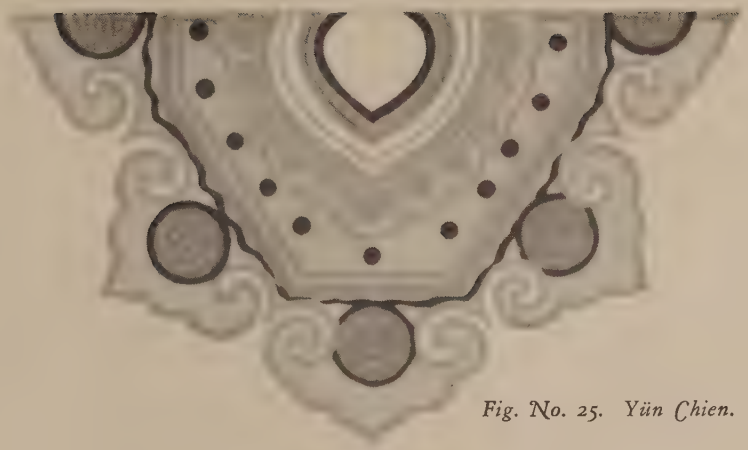

Fig. No. 25. Yün Chien.

Fig. No. 26.
Hua K'an Chien.

Plate No. 24.

of the stage, and both keep exactly the same time—being dummies. In the centre of the stage, at the back between the two clocks, but hidden by the panoply in the picture is a large mirror, which the actors often make use of; for when, as is frequently the case, they have to change their robes or general attire on the stage, they just turn their backs on the audience and the attendants bring them the garments they require, and take from them those they discard.

Like nearly everything else in China, one must get used to the conventions, and that quickly, or else—as I have seen in some cases—one is likely to throw an epileptic fit. There is much hawking and spitting, belching, sucking tea out of the spout of a tea-pot, the blowing of noses noisily with fingers, and wiping them on the backs of chairs or elsewhere. Scratching various parts of the anatomy, and many other unsightly things are quite common. In this, however, we have a close parallel to the Shakespearean plays, where all sorts of license was indulged in: such as refreshment-sellers moving about the audience supplying them with sausages and ale, with apples and nuts. They, like the Chinese, ate and drank, drew corks, smoked tobacco, fought with each other, and often when they were out of humour threw fragments of food, and even stones, at the actors. There are still many obnoxious customs in Chinese theatres to worry the spectators—although it is only fair to say that the Chinese are very democratic and easy-going, and do not seem to think it strange—such as when one has just taken his seat, along comes a man who presses you to rent a cushion for a few coppers. This cushion is generally one of the dirtiest possible: yet, if you do not take it, he gives you a nasty scowl. Hardly has the cushion man left, in comes another individual with a tea-pot, and you are expected to drink his tea whether you like it or not. Often, when pouring out the tea into the cup, he sticks his dirty thumb into it: if you refuse the tea, you are due for another scowl. Close upon the heels of the "tea man" comes a servant with a bundle of hot-water towels. He comes often while the show lasts: each time, of course, it means the departure of more of your coppers. There are many others, such as sellers of peanuts, candies, melon seeds, cigarettes, tobacco, all of whom expect you to buy something. Another individual who pesters you a lot is the programme seller who usually comes along in the middle of the show and shoving a programme in your hand asks for a few coppers. All these people, of course, pay for the privilege of hawking their wares inside of the

theatre and if you do not buy, naturally, they give you an unpleasant look. There was, and still is at some places, a rank smell, especially of garlic and onions, in Chinese theatres, but as nothing compared to the smells emanating from the Bear Garden close to the Globe Theatre in Shakespeare's time, where it was said that the "rank smell of the Bear Garden greeted the nostrils, even before it came in sight."

Tickets—as in Elizabethan times—there were none. A few *cash* was the price of admission to standing room in the yard, and those who wanted better places put their money in a box held out to them for the purpose.[1] Much is left to the imagination of the audience, and the latter is fully prepared to utilize their imagination to the full. As in Shakespeare's time, the walls are, or were, either hung with loose tapestries, or quite uncovered, so that the wooden doors which lead to the green-room are often clearly visible. In battle scenes, whole armies enter triumphant, or are driven out in confusion and defeat through a single door. Here is an interesting picture of one of the Shakespearean audiences: "In the boxes sat the better sort of spectators; officers, city merchants, sometimes with their wives; but the ladies wore a mask of silk or velvet, partly for their protection against the sun and air, partly to blush (or not to blush) unseen, at the frivolous and often licentious things that were said upon the stage. The mask was then as common an article of female attire as is the veil of our day. But the front rows of what we should now call the first tiers were occupied by beauties who had no desire whatever to conceal their countenances, though they might use the mask (as in later times the fan) for purposes of coquetry. These were the kept mistresses of men of quality, and other gorgeously dressed ladies, who resorted to the playhouse (just as the concubines of the higher Chinese, more especially the military officers, do to-day) in order to flirt with the actors and make other acquaintances. Behind them sat the respectable citizens. In the gallery above a rougher element assembled—sailors, soldiers, artisans, and loose women of the lower classes. No woman ever appeared on the stage.

"The frequenters of the pit, with their coarse boisterousness, were the

[1] At Peking prior to 1900 (the Boxer Year) entrance to the Theatres by ticket was unknown. The public were allowed to walk in freely—as in fact is still the rule in some show-houses at the present time—and the fee collected after one had chosen his seat.

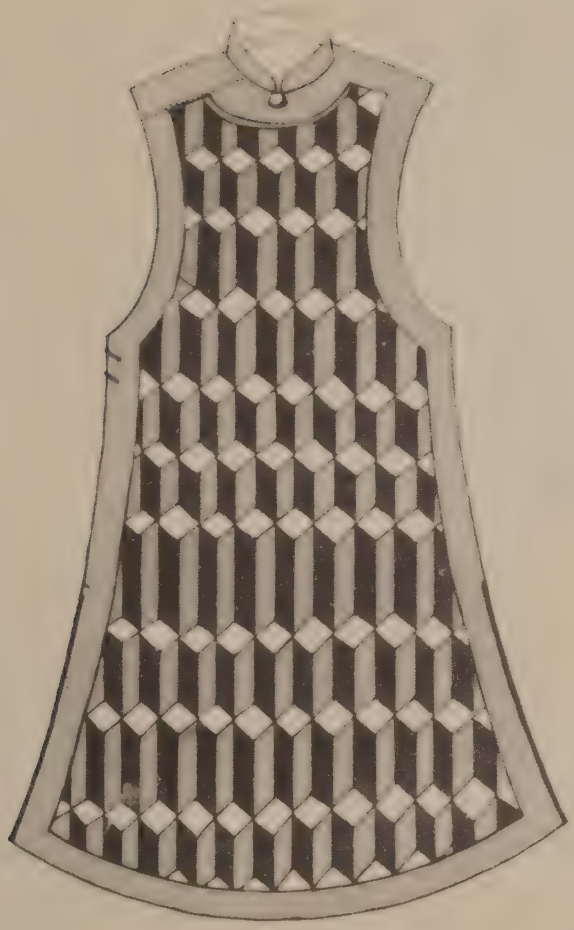

Fig. No. 27. Yu Chin.

Plate No. 25.

Fig. No. 28. Hao K'an.

Fig. No. 29. Shou Chüan.

Plate No. 26.

Fig. No. 30. Ts'ai K'u.

Plate No. 27.

terror of actors (just as they are at the present day in China). They all had to stand—coalheavers and bricklayers, dock labourers, serving-men and idlers. Now and then they would come to loggerheads with the fine gentlemen on the stage, so that the performance (as is often the case in China) had to be interrupted and the theatre closed."

In former days too the theatre in China—as in Elizabethan times—was regarded with an unfriendly eye by the civic authorities, who banished them to the outskirts, together with the rough amusements with which they had to compete. The shows at the *T'ien Ch'iao,* or "Heaven's Bridge," at Peking to-day are undoubtedly a survival of those days. In spite of cultural differences, there is much similarity between the Chinese drama and that of Shakespeare. Both stages were unlocalised and projected into the audience, which saw the performance from three sides. On the Chinese stage there are no limitations of time and geography, so that anachronisms are rife. The mind is left untrammelled by the elimination of non-essentials, and the ground cleared for undivided attention to the theme which the playwright wishes to convey to the spectators. The Chinese say "the actor's the thing," not the "play" as we do, "because it is the actor, with his magnificent robes and grand gestures, who transforms the stage into whatever he wishes it to be." Some foreign writers have put it on record that although Chinese plays have a moral, it is also true that they have often calculated to debauch and decivilize. From this statement I dissent. With all its drawbacks the stage in China is a civilizing agency. I have seen some strange actions to be sure, but nothing that could be called "decivilizing." On the contrary, the drama in China has always a moral aim. How this got about is probably because in former times, and even yet to some extent, the actors were mostly drawn from a very low caste. In the South, nearly all of them are catamites: in the North they are practically all of that loathsome class. The moral aim of the drama in China is in harmony with their classics and proverbs. Of course, there are plays of a rather licentious order, but these are discountenanced by all respectable Chinese. During recent years I have seen Chinese leave a movie picture show because it did not meet with their ideas of morality—especially the everlasting kissing and tushy parts. Morals, however, are a matter of convention, and we cannot afford to throw stones when we live in glass houses ourselves. The aim of all

good plays, Chinese or foreign, is moral: some one man or woman of noble character in society is strikingly represented. The basis of the Chinese drama consists of sketches of songs composed to touch deeply the human feelings. Between these, the story of a play is introduced. Hence it is that we often see pathetic scenes displayed that bring tears to the eyes of all the spectators. Altogether, we do not find in Chinese theatres the laxity of thought and actions which are now constantly being portrayed in our own modern comedies. In all their finest dramas unrelieved badness has never been presented as the *subject* for amusement. Many of our modern comedies do not even make the faintest attempt to do anything more than portray badness as material for an amusing play. One dramatist after another vies in the old game of shocking the bourgeoisie. We are rapidly making our stage a replica of the Restoration stage: whereas the Chinese are reversing it.

The greenroom is called the *hou t'ai,* (back-stage). Conspicuous in it is a table with a plan or map on it of the piece being played at the time, with full particulars of positions, entrances, exits, etc. On a table at the back of this table is a list of players' names, each player being placed under his own particular line of play, commencing with the leading dramatic players and graduating down to the *sups.*

Acting editions of Chinese plays are not always obtainable, or if obtainable are, in most or indeed in all cases, unreliable: the language and dialogue in a piece in the various editions being so different that a person not familiar with it would fancy it another play altogether.

This alteration in the text is caused greatly by the players themselves, who substitute other words of a similar meaning to suit their own particular taste: these are again altered to suit somebody else, and so on, till in the course of time the text becomes so unlike the original as to be scarcely recognizable. Not only are the changes in the text confusing, but in many cases there are different names for the same play, or a play is split up and given two, three, and even four different names. Thus, to give one example out of many, what was originally known as the "Butterfly's Dream" is now called "Fanning the Grave," or "Chuang Tzŭ Drumming on an Upturned Bowl," and the last act "Breaking open the Coffin" is now presented as an entirely different play. For further illustrations, *see* Chapter fifteen. Players themselves seldom learn from

Fig. No. 31. Hung I.

Fig. No. 32.
Hung K'u.

Plate No. 28.

Plate No. 29.

Fig. No. 33. Piao Nang.

Plate No. 30.

Fig. No. 34. Yü Tai.

books, but from one another, and if they once learn a part they never forget it, but will play it at a moment's notice. In this connection it may be noted that there are no less than 365 standard plays and thousands of miscellaneous pieces. One defect that strikes foreigners is the introduction of so many gods, fairies, demons, etc. This, to our modern rationalistic notions, detracts greatly from the interest we would feel, and makes what ought in reality to be an historical piece of sterling worth, descend to a mere spectacle, or worse still, a burlesque. For this, and other reasons, foreigners who are acquainted with the Chinese language prefer seeing farces, no matter how broad they may be, for in these they can at least manage to make out the greater part of the dialogue and plot: and a great deal of instruction is to be derived from witnessing performances of this sort, since the stage is the *only* place where foreigners can see the home life of the Chinese depicted. A foreigner may live in the country all his life, speak the language fluently, be in daily intercourse with them, and yet be comparatively ignorant of their commonest daily customs, getting only garbled accounts from those in their employ, whose interest it is to suit themselves to the views of their employers, and who would as readily say that black was white—and swear to it too—as they would eat their dinner or pocket their salary. With them everything their employer enquires about is "Oh, yes! very like a whale."

Chapter Four.

TRAINING OF ACTORS
SALARIES
STATUS

Chapter Heading Illustration:
Name of Play "Ni (or I) Shang Yü I"
(Rainbow Skirts and Feather Jackets).
Ming Huang on his
trip to the Moon (see play, Chapter No. 2,
T'ang Huang Yu Yüeh Kung"),
saw ladies of the moon dressed in Rainbow skirts
and feather jackets.
Mei Lan-fang in the rôle of Yang Kuei-fei.

Chapter Four—*Training of Actors: Salaries: Status.*

BOYS, when young, are apprenticed or sold to be trained for the profession in schools called *k'o-pan* (科班), the very name indicating a hard, grinding curriculum. They are selected for their apparent capabilities, and trained on some particular line for four or more years, or till they are considered fit to appear upon the stage. During this course of training, most of them, if not pretty smart, are punished very severely, the stick playing a very important part in their curriculum: in fact it may be said that theatricals are fairly "knocked into them," on account of which most of them are not sorry when their period of training is over. I have personally seen them get a terrible beating for the slightest mistake, such as not being able to "bend the crab," turn a "double-somersault," etc. They are also put on a strict diet, must retire early, and rise long before daylight, even in the coldest weather. At Peking

and Kueilin, in northern Kuangsi, I have met them out at daybreak, a howling mob of apparent lunatics shouting at the top of their lungs as they marched along the city walls, which they used as sounding-boards. There are five degrees of punishment meted out to them. Their trial takes place before a regularly constituted court. The chief drummer is the judge, and all actors belonging to the troupe must either be present at the trial or appoint a delegate to see that a fair hearing and punishment is given.

The five grades of punishment are as follows—First grade: expelled from the profession for ever. Second grade: expelled for a certain length of time. Third grade: castigation with the bamboo (this, however, may in certain cases be revoked by a fine). Fourth grade: kneel before the God of Theatricals' spirit tablet for a certain time. Fifth grade: burn incense before the Theatrical God's image for a certain length of time for so many days.

When any of them are considered competent they are put on the stage, and play without salary till the expenses attending their education are liquidated. They then commence receiving a small salary which, if they give satisfaction and improve in playing, is gradually increased till their yearly income is quite respectable. They are kept under the strictest surveillance—even when fully trained—and are not allowed to speak to anyone—especially women—outside of the profession while entering or leaving the theatre for fear of being led astray!

The salaries of actors depend upon their line of playing, age, appearance, manner, skill, but chiefly on the voice: those with the loudest voice, or having the "largest throat" as they term it, getting the highest salary. Salaries nowadays vary between $5,000 to $25,000[1] a year. Many receive as much as $400 for taking a certain part, lasting a few minutes, in a single act. Actors who impersonate such characters as our Hamlet, Othello, Norval, etc., draw the largest salary. Those who play such characters as Richard the Third, Macbeth, etc., come next. Comic players and those who take female parts (*hua-tan*) follow these, and so on down to the *sups,* who have not much to boast of in the shape of pay.

The best Chinese plays relate to events which occurred during the Han,

[1] The Dollar here referred to, and throughout the book, has an approximate value of two shillings.

Fig. No. 35. Luan Tai.

Plate No. 31.

Fig. No. 36. Han Chin.

Plate No. 32.

Fig. No. 37. Hu Chin.

Plate No. 33.

T'ang, Sung and Ming dynasties. The most popular of all are derived from the History of the Three Kingdoms, and represent the famous deeds of the heroes of the Han dynasty, every character of which is known and dear to the heart of the play-goer, and indeed, to all Chinese. Thus, although they themselves cannot always follow or thoroughly understand the whole of the dialogue, they know all of its salient points both in plot and in language, and the consequent action of the players, and can keenly appreciate it accordingly. Most of these are military plays, and represent heroes and statesmen of that period whose deeds are held up as worthy of emulation even at this distant period of time.

Among these worthies, none commands greater respect than Chao Tzŭ-lung, one of the young generals of Liu Pei, an emperor of the Hans. He is the *beau ideal* of a Chinese hero, the Bayard of the Chinese. It is said of him that his "whole body was all pluck," and the Chinese of the present day, if they cannot boast of an alarming quantity of that ingredient themselves, nightly prove in their theatres that they are eminently appreciative of that quality in others.

In my endeavours to obtain as much information as possible regarding Chinese theatricals, I have necessarily seen a great deal of the actors themselves; taking the occasion to visit the greenroom very frequently during the last forty-five years: and must say that I have always found them all very civil and obliging when they might reasonably have been otherwise, for I have taken the liberty of asking all sorts of questions, and often at unseasonable times. Chinese actors, however, always appear to be rather gratified than annoyed at a foreigner showing so much interest in their craft as to want to enter into details, and most good-naturedly give all the information they can on the subject—even their stage slang. The only thing they try to hide as much as possible is their superstition, and we cannot exactly blame them for that. Much of it, however, will be found in this volume. I must also state that in my recent researches I have discovered a good deal that upsets our theoretical notions concerning Chinese theatres. This is, however, easily accounted for, as unless a person, no matter what his acquirements in the Chinese language may be, constantly visits the theatres and gains information from actual personal observation, he must depend more or less upon the supple narrations of Chinese, who often probably know no more about their theatricals than they do of horse-racing, or books that were written hundreds of years ago, which, if correct

then, time, circumstances and alterations have rendered utterly unreliable *now*: very much as if foreign theatricals of the present day were described from books or information gathered at the time Shakespeare was living: what would *then* no doubt have been correct in regard to the technicalities of the stage is, of course, *now* entirely obsolete—the only thing remaining unaltered being the glorious language in the plays of England's greatest dramatic author. Shakespeare, if he were now living, would, beyond question, be delighted with the way in which his plays are put on the stage nowadays. Thus it is with Chinese theatricals; great strides having been made in recent years, more especially since the Republic: indeed, in some of the plays, especially the *new* plays, one would imagine himself—if it were not for the language—in a foreign theatre. Stage views are now also represented by improved equipment, such as pictures, flowers, boats, carriages, motor-cars, etc. These, however, are not seen in the old style show-houses. Further, a new Theatrical School has been established at Peking during recent years in which both boys and girls are trained for the profession.

Those accepted by the management must be graduates of the higher schools. They give a performance nearly every Saturday night in the Hsin-ming-ta-hsi-yüan, Peking, and those of us who have experienced the thrills of the old style plays will, if we visit the place, be pleasantly surprised at the result. For one thing, there are no violent sounds of gongs, drums, cymbals, and the shrieking tones of the clarionet (*sona*) to unnerve us: everything is conducted just as orderly as in a foreign theatre. With these extravaganza plays, however, there is no colour, no beauty, no symmetry, and no art! All that they seem to accomplish is a very poor imitation of either Chinese or foreign plays. To the foreigner they are very tiresome: to the Chinese, they are perfectly meaningless.[1]

I, for one, shall regret the passing—if it ever occurs—of the old style plays, and I am doubtful whether the new stage idea will appeal to the majority of the Chinese themselves, for apart from the amusement to be derived from attending Chinese theatricals, there is much to be learnt, since, as already observed, in the Historical Plays, if one pays attention, one can learn a great

[1] Since writing the above these mixed male and female troupes have been prohibited by the authorities as conducive to bad morals.

Fig. No. 38. Kung Chün.

Plate No. 34.

Fig. No. 39. Po Tieh Chün.

Plate No. 35.

deal of ancient history and one can see the difference of costumes, weapons, etc., including some that appear very strange to foreign eyes, such as curious shields, battle-axes, shafts ornamented with streaming feathers or flowing hair: while in some pieces and farces one sees many queer customs depicted. To this we must add the common everyday expressions to be picked up that foreigners do not often hear—for I need not remark that there is a stereotyped "pidgin-Chinese" as well as a "pidgin-English."

In regard to the actors themselves, no matter how well conducted and respectable they may be in their private or public lives, they are branded as disreputable and are not eligible for the examination of degrees so much coveted by the Chinese. In one sense this is no great loss, for as a rule they are very illiterate, very few of them being able to read or write. Their legal disabilities sufficiently account for that fact. Constant practice, however, makes most of them familiar with the characters representing the names of performers, plays, etc., and to hear one of them glibly read off a programme, a looker-on or listener would imagine most of them good scholars or at least able to read with fluency. Take them out of that particular groove, however, and they are entirely lost.

In China, the contempt of the *literati* for the actor's profession, as developed during the Mongol reign, was of an extreme order. They succeeded finally in getting an Imperial Edict issued bracketing actors with harlots—which, of course, was directed mainly against the *tan-chüeh* class—and decreeing that no actor's off-spring should be allowed to sit in government examinations until the third generation, when the stain of his birth would have faded away. We find this scholarly contempt expressed in a poem which says: "As one goes away from their shows, one's forehead blushes carnation. In olden times, theatricals restrained men with moral admonitions: nowadays, the people forget admonitions in the playhouses. Deceitful lusts proceed from palace halls. The glorious decree is lost in strife with skeleton ghosts. The sovereign no longer meets with his true consort. The defiled art of the actor cuts away the sinews of all true government." These memorials undoubtedly were directed against the class commonly known as *Hsiang-ku* (像姑), or *Hsiang-kung* (像公):[1] that is, the young boys that take female parts

[1] Also means young gentleman or "young master" of the family, but has not that meaning when applied to the class under review.

(*hua-tan*). As will be noted, the character is composed of the symbol for "woman," the *ku* simply giving the sound; the combination standing for *"similis femina."* As a matter of fact, many of them do not know whether they are male or female. They impersonate the female sex from their earliest years, so it is perhaps only natural that they ape the feminine sex in both their public and private lives. This unwholesome class is said to have come into great favour during the reign of the Emperor Ch'ien Lung—1736–1795—although they were in existence long before that date (*see* p. 10). They are young lads dressed up as girls, in ages varying from eleven to twenty years. Some Chinese idealize them as if they were a painting, or a rare piece of pottery: and truth to tell, that is what some of them look like in their brilliant plumage and superfluous rouge and powder! A common name for them in the North of China, is *ssŭ-fang,* "Public Quarters."

They used to act on the stage in subordinate rôles, and usually attended at hotels and at private functions to serve out wine to the guests, being, in fact, treated just like "Sing-song" girls. The Manchu princes, especially, were exceedingly fond of them, and never gave a dinner or banquet without their presence to add to the exhilaration of the wine. They had their own domiciles, hence the term "Public Quarters" given to them. Many of the rich even provided them with wives! As they were invited to the feasts in the same manner as the "Sing-song" girls, i.e., by written slips of note-paper called *t'iao-tzŭ* (條子), the name *t'iao-tzŭ* was also given to them; and more than this, as various prices were set on their looks, another common appellation given them was *Ku-chia* (*ad valorem*). They always rode in carts screened with gauze curtains, hence a common pasquinade on them was—

"What giggling and tittering took place in their carts:
What sheep's-eyes thrown at passers by—more deadly far than darts—
Inflicting wounds incurable on many throbbing hearts."

After their parts in the show were over, they stood about the wings of the stage dressed in black satin boots, giggling at the audience in order to invite attention. In 1913, the police authorities prohibited them and their establishments as being injurious to public morals. They are very effeminate, luxuriously dressed and perfumed, and they seldom go on foot. Those interested in this class may obtain further particulars in Vol. II, p. 15, in the Introduction to

Fig. No. 40. Pei Hu Ch'i.

Plate No. 36.

Fig. No. 41. Fei Lung Mao.

Fig. No. 42. T'ai Tzŭ Kuan.

Plate No. 37.

Fig. No. 43. Chung Sha Mao.

Fig. No. 44. Fu Ma Kuan.

Plate No. 38.

Psychology of Sex, by Havelock Ellis (3rd Ed. 1924). They are by no means to be confused with the *t'ung-ling*[1] actors trained in the *k'o-pan* schools. Of these latter, there is only one left at Peking, the *Fu-lien-ch'êng*,[2] where boys are trained for the stage at present. No women are ever admitted into this theatre. During the Manchu reign no women were allowed to attend theatrical performances in the capital itself. Respectable women were generally kept secluded in their homes, and no wonder! The theatrical shows were then not overly refined, their comedies often being grossly suggestive. No women were ever allowed behind the scenes either—except of course, where women were the only performers—the actors believing that some serious accident would surely happen should a woman be admitted to the greenroom. Yet originally, as already stated, women were used for that purpose by the emperor Ming Huang, and doubtless not only by him, but by his successors and others of the then empire. This continued till later years, for Yung-chêng, the Third Emperor of the now defunct Manchu dynasty, fell in love with a palace actress and made her his concubine, and the child of this actress became one of the most, if not *the* most, liberal-minded and enlightened Emperors China can boast of. This was Ch'ien Lung. The mother, when he came to the Throne, persuaded him to do away with women playing in the palace, she perhaps feeling that they always reminded her, and others, of her former profession. A company of eunuchs were from that time—1736—kept expressly for playing in the palace.

From time to time, regulations governing the censorship of licentious plays have been issued: such regulations provide that "no performance of any play is permitted without the approval of the authorities: that the compilation of

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[1] 童伶 *lit.* boy actors.

[2] 富連成 "United in Prosperity"—the original name of this school was *Hsi-lien-ch'êng* (喜連成) subsequently changed to *Fu-lien-ch'êng* (present name). All those trained in this school are coded as follows:—those trained in the *Hsi-lien-ch'êng* have the character *hsi* (喜) added to their surname, followed by the first character in their praenomen: thus, for example, an actor whose surname is *Hou* (侯) and his given name is *Fu-jui* (富瑞) has *hsi* (喜) added to *Hou,* drops the *Fu* and retains *jui*: he is thus known to the profession and the public as *Hou Hsi-jui* (侯喜瑞). The Second batch or series add the character *lien* (連)—which is the second character of the "*tzu-hao*" or school: the Third batch add the character *Fu* (富)—which is the first character of the present name of the school—the Fourth batch add the character *shêng* (盛) which is equivalent in meaning to *fu* (富): and the Fifth (present) class add the character *shih* (世) "hereditary," indicating that they form part of the genealogical tree. By this coding system track is kept of each class just as we do with our college system of "Class 1910," "1916," etc.

dramas should be based on the fact that they will be beneficial to society by promoting good manners and customs: and that all the plays that are in existence which are considered indecent, lewd, vulgar or detrimental to good morals should be censored." I have, as I write, a list of no less than forty plays which have been banished from the stage within the last five years.

Chapter Five.

FALSE FACES.
CONVENTIONS.

Chapter Heading Illustration:
Name of Play "T'ien Nü San Hua."
(The Fairy Queen Scattering
Flowers from Heaven).
Mei Lan-fang in the rôle of
the goddess.

CHAPTER FIVE—*False Faces: Conventions.*

EACH player "mugs" himself; that is, paints his own face. This is called *kou-lien* or *mo-lien*. These false-faces are probably a survival of the ancient masks, the fundamental idea being to escape from oneself to an imaginary individuality. Each actor has his own characteristic false face (*See* Chapter thirteen).

In most cases this is a task requiring no small amount of care and skill, for some of the faces are so grotesque and hideous that none but a Chinese would ever dream of such artistic productions. There are about two hundred styles of face painting. This painting of the face is said to have originated with Chu-ko Liang (commonly known by his "style" of K'ung-ming), China's greatest strategist, and counsellor of Liu Pei during the wars of the Three Kingdoms. He is said to have had such a feminine cast of features that he

artistically painted his face in order to strike terror into the hearts of his enemies.

On entering the greenroom the visitor is struck by the systematic manner in which everything is conducted: there never seems to be any bother about anything, an article is wanted and produced at a moment's notice. Some are busily engaged in taking their trappings off; others as busy putting them on; one carefully putting on his imitation small-feet; another arranging his wig or beard; some washing the paint off their faces; others as busily engaged in putting it on. In one corner stands an actor rehearsing his part in a loud voice—a stranger would fancy him a lunatic by his gesticulations and mouthings—but no one notices him, since it is an every-day occurrence. Here is a fellow amusing, or rather practising, himself by graceful strolling about in an inverted position, making his hands do the duty of his feet; three or four rehearsing a dreadful combat they are going to have in a few moments on the stage, quietly walking through it, and interlarding it with such remarks as "then you make a thrust at me with your spear: I parry it with my sword, and make a cut at you," etc., until satisfied that they thoroughly understand each others tactics.

Every turn of the head, hand or foot, has some special meaning, and woe to the actor who should not lift his foot under pretence of stepping over the threshold of a door, as the crowd would be sure to hiss and hoot at him. A fan held up alongside of the face for instance, represents him as walking bareheaded in the sun; or walking around the stage with both hands extended and feeling to left and right represents him to be walking in the darkness; plugging up the nose with a wad of paper indicates that organ to be bleeding; a man carrying a red umbrella and shaking out of its folds showers of white slips of paper indicates a snowstorm. An actor with a whip in his left hand represents him dismounting from a horse or mule; if the whip is held in the right hand, it shows that he is mounting an animal. Two yellow flags with a wheel drawn on each, and held one in each hand, represent a chariot; the person standing between the flags is supposed to be riding in it. Slowly moving the hands across the eyes denotes that one is weeping. An actor standing stiffly up against a pillar or post shows that he is in hiding. An actor with face splashed with black represents an enemy officer, such as a

Fig. No. 45. Shuai K'uei.

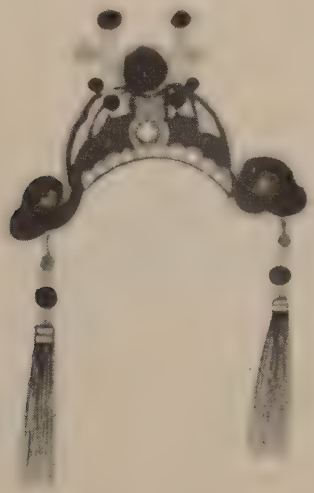

Fig. No. 46. Wu Shêng Chin.

Plate No. 39.

Fig. No. 47. Lao Mao.

Fig. No. 48. Fêng Mao.

Plate No. 40.

Fig. No. 49. Ya Wei Chin.

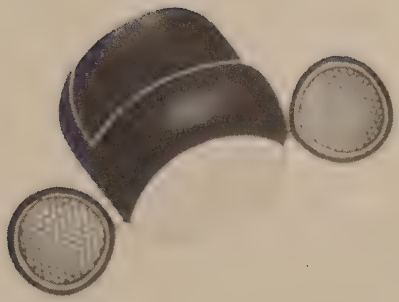

Fig. No. 50. Chien Sha Mao.

Plate No. 41.

Mongol, Hsiung-nu, etc. A patch of coloured paper or a dab of colour at the corner of the eyes may either indicate a sick person or a villain, etc. An actor with a black cloth thrown over his face or head, or a slip of white paper stuck on the cheek, or a curl of white paper suspended from the head and falling down over the breast, is supposed to be either a spook or a dead person. The blowing of trumpets in the greenroom, heralds the approach of a cavalry brigade. Fireworks are let off if a person is killed, and also indicates the appearance of a demon, or when dreaming of a dead person. Two or three blasts of a trumpet indicate that an execution is taking place in the greenroom (representing a far off place). Lifting the skirts and bending down at the waist, at the same time advancing in a slow and measured step, shows that one is ascending a ladder, a tower, or going onto a boat. A death is also indicated by a red flag or cloth thrown over the face. Two men carrying black flags shows that evil spirits are roaming about looking for victims. A barbarian is represented as having a piece of fur slung around his neck in summer as well as in winter. A beggar generally wears a silk coat with a gaudy-coloured checker-board design. An emperor's robe is always yellow, embroidered with coiled dragons winding up and down. Yellow robes worn by the higher officials, have flying dragons looking downward. A warrior's hat is bedecked with two long peacock feathers. A single hop means crossing an imaginary threshold. Bringing the hands together closes an invisible door. The Chinese actor, as will be seen, interprets actions and emotions by conventionalised strokes.

A red painted face usually denotes a sacred, loyal personage or a great emperor like Chao K'uang-yin, the first emperor of the Sung dynasty. A black face indicates an honest, but uncouth individual. A white face (*See* Chapter thirteen) represents a treacherous, cunning, but dignified, person. An actor with a white patch shaped like a date on his nose indicates a villain. Devils are also represented by green faces, and gods and goddesses with gold or yellow faces.

Women and heroes are the only persons permitted to appear in their natural skins, with, of course, subtle beautifications. The gay woman is covered with jewels and gaudy-coloured silks and satins, and the virtuous woman[1] is

[1] *Ch'ing-i* (青衣) *lit.* sombre clothes—indicating decorum, innocence, etc.

always clad in a simple black gown with light-blue trimmings on the sleeves and lower part of the skirt and a narrow white facing on the bodice.

A boat is usually represented by an old man with a pole and a girl with an oar, who stand or walk at a fixed distance from each other, the girl sculling in the stern; but when a father is in pursuit of his daughter, and the boat cannot be brought close to the bank because of the shallow water and mud, the boatman wipes the muddy end of the pole and holds it out to the father. He declines to touch it till it is wiped cleaner, and insists on having the clean end, and then, as he balances himself on the insecure bank, totters, hesitates, and finally makes a huge stride, just landing himself and nearly upsetting the boat and all hands in it. The audience hold their breath and give a deep sigh of relief when he is fairly underway: for they *see* the boat, the bank, the mud and the river! The same carelessness of stage effect marks every scene. That Pyramus is not killed, indeed, requires no prologue in six and eight for its better assurance, for he gravely walks out in sight of all the spectators and a doll is thrown on the stage to personate his dead body. The faithful and injured minister, driven by royal ingratitude to seek service in an alien court, is asked to display his strength, and does so by lifting up and poising in one hand a large stone. The task of lifting it, the slips as he gets it breast high, the quiver of the muscles as he holds it above his head with one hand, and the respect for his toes with which it is set down, are all given as admirably as can be: the next moment a coolie has picked it up and chucked it out of the way into the dressing room. A foreign audience would laugh at the transparent device, but when a Chinese audience laughs, it is at some unlooked for contretemps, or local joke.

Of the acting with which these plays are set off, it is almost impossible to say too much: it is so perfect in its way that it is completely independent of the charms of scenery and stage effects. That the Pyramus and Thisbe of the period did talk through the chink of a wall, possesses no parlous fears for the Chinese stage manager. The wall is simply imagined, understood, and *not* expressed: but the young lady on one side and the young gentleman on the other do so carry on their most lamentable comedy, that if you do not see with your proper eyes, the Thespian act cannot move you.

When a scene is supposed to take place with closed doors, the dumb show of putting up crossbars is gone through: if on entering or leaving, the actors

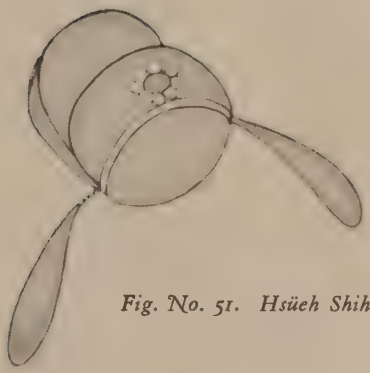

Fig. No. 51. Hsüeh Shih Mao.

Fig. No. 52. Wên Shêng Chin.

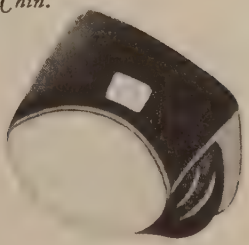

Plate No. 42.

Fig. No. 53. Kuan Chin.

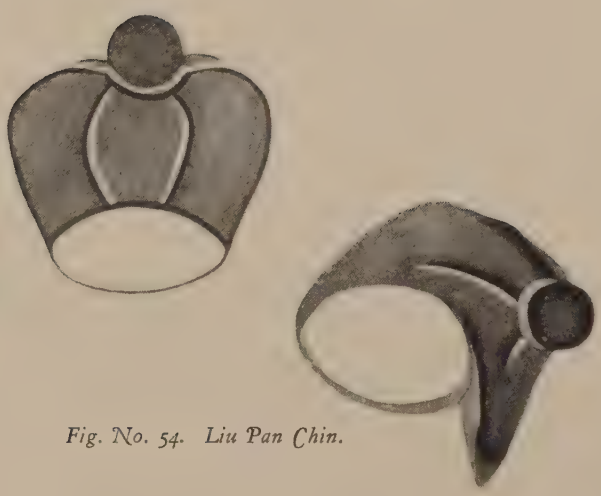

Fig. No. 54. Liu Pan Chin.

Plate No. 43.

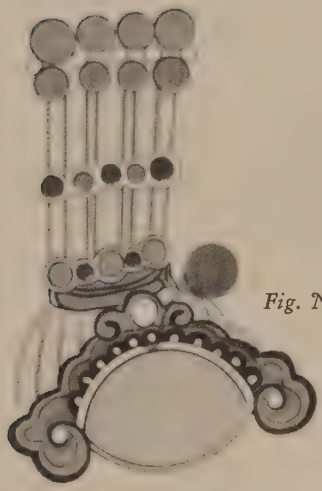

Fig. No. 55. Tsa Chin.

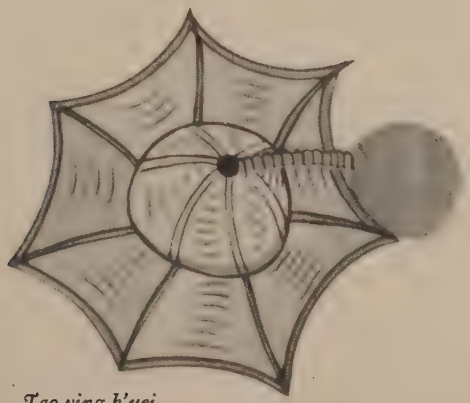

Fig. No. 56. Tao-ying-k'uei.

Plate No. 44.

omit the proper movements of fastening and unfastening, the audience is not slow to perceive the mistake, and express their displeasure in a forcible manner. The tender mercies of a Chinese audience are sometimes cruel, for when the acting displeases them their manner of expressing their disapproval sometimes puts a stop to all further efforts on the part of the actors, who make off as best they can with all of their belongings, to escape from a tumult of abuse and perhaps a shower of stones and other missiles. When the property boxes are dragged out at the back of the stage it is a sign of utter disgrace.

Chapter Six.

PROGRAMMES:

GODS:

SUPERSTITIONS.

Chapter Heading Illustration:
Name of Play "Yü Pei T'ing" (Pavilion of the Imperial Tablet).
Mei Lan-fang in the rôle of Yüeh-hua, wife of Wang Yu-tao.
This drama concerns the story of a young scholar,
Liu Hsia-hui, who is caught in a storm and seeks shelter in a
Pavilion containing an Imperial Tablet,
but on finding a young woman in there already,
he passes the night under the eaves outside.
Not a word is spoken between them.
On her return home
she tells her husband's sister of the young man's gallant action.
The sister, however, makes Wang Yu-tao believe
Yüeh-hua is not true to him,
so he sends her back to her parents (practically a divorce).
Subsequently, on discovering the true state of affairs,
he takes her back and apologises.
Liu Hsia-hui takes his degree and Wang Yu-tao gives him his sister
(who had made all the trouble) for wife.

Chapter Six—*Programmes: Gods: Superstitions.*

THE programme generally consists of from thirty to forty pieces of various sorts. The stage manager uses his own discretion as regards the order in which they are to be played, so as to vary the different styles as much as possible, or show the contrast between comedy and tragedy, fighting or declamation. Programmes of the performances printed on slips of red paper are handed to each of the audience containing the names of the plays and the leading actors in each piece, but not the names of the characters they represent: this, however, is of no consequence to a Chinese playgoer, as every actor states who he is, and the why and wherefore of his being there. This even in most cases is not required, as the Chinese are familiar with every character in all their historical pieces which form the great bulk of their performances.

Players are fined for being absent, late, inattentive, or any little offense against the regulations, which are very strict—see *supra*. The proceeds of these fines are generally spent on a feast for the benefit of the performers: sometimes also, to purchase the articles required to offer sacrifices to the god or gods of the Theatre, for, of course, the Theatre must have a god as well as other professions.

Players, therefore, worship the following: T'ang Ming Huang (called *Lao Lang Shên,*[1] "Old Gentleman Buddha"), who is supported by the "God of Literature,"[2] "The Local Deity,"[3] the "God of Thunder,"[4] and *Chia Kuan* (or *T'ien Kuan*), the "God of Pantomime." All dolls used on the stage to represent children are also worshipped, as they are supposed to contain the spirits of the children they represent. Each actor, in fact, has his own special god or goddess which he keeps carefully locked up in his property box till required. These gods are regarded with the greatest reverence and worshipped both when going on, or coming off the stage. In the niche where all the gods are represented, Ming Huang is the only one in image: the others simply have a spirit tablet erected in their honour, before which incense is kept constantly burning. These latter are of subordinate rank and unimportant, being imagined only for the comfort and pleasure of the deified god Ming Huang, who would probably feel lonesome without company. This latter is supposed to control the movements of the actors and see that they keep time with the music. In addition to the above-mentioned gods there is one special god worshipped by all actors that take military parts called *Wu Ch'ang Ping Ma Ta Yüan Shuai* (武猖兵馬大元帥), that is, Wu Ch'ang, Commander-in-Chief of Horse and Foot Soldiers. He is believed to protect them against accidents during military combats. I have never been able to discover who this god really represents: not even those who worship him could or would give me any information whatsoever. He is probably the deified hero—Kuan Kung,[5]

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[1] 老耶神. [2] 魁星. [3] 土地. [4] 雷公.

[5] There is great fear and superstition connected with this god. Hence his name (*Kuan Yü*) is practically *taboo*: the character *Yü* being slightly altered to 羽 . The character *Yü* (羽) in his case does not mean "feather" but "transformed"—*Yü hua* (羽化). He is frequently referred to as Kuan Fu Tzŭ, or the Philosopher Kuan. He is a quasi-divinity popularly believed to have been miraculously produced in a monk's alms-bowl out of the blood of the Dew Dragon. (*See* Appendix). Hence he is also worshipped as the God of Rain.

Fig. No. 57. Ta Chiang K'uei.

Fig. No. 58. Shih Tzŭ K'uei.

Plate No. 45.

Plate No. 46.

Fig. No. 59. Ma I Chin.

Fig. No. 60. Séng Mao.

Plate No. 47.

Fig. No. 61. Tao Mao.

Fig. No. 62. Huang Ti Kuan.

the God of War. His spirit is supposed to roam about at will. When Ts'ao Ts'ao, who had intended to make a wooden image of Kuan Yü's body (his head had been cut off by Sun Ch'üan and sent to Ts'ao Ts'ao), opened the box containing the head, saw how lifelike his face was, he swooned at sight of it. A monk on the day Kuan Yü was beheaded heard his voice crying out on Mount Jade Spring, "give me back my head, give me back my head!" After this his spirit is said to have wandered about the mountain guarding the people. His spirit also appeared to Sun Ch'üan, his slayer, almost frightening him to death. Lü Mêng, the general who captured him, is said to have dropped dead at the sight of Kuan's ghost. It is, however, also stated that Lü Mêng was killed by Kuan Hsing, Kuan Yü's natural son, who also recovered the Green Dragon Sword of his father. It is said of him that when once a man concealed a knife in the temple of the God for the purpose of killing his own mother, she heard a strange noise, and on looking round saw her son's head lying on the ground and blood on the god's sword. His spirit is said to have been seen by the T'aiping rebels in 1865, a sure sign that they were going to be defeated by the Imperialists. So much is he dreaded by the actor who impersonates him on the stage that he always sits sidewise—exactly as a subordinate official does in the presence of his superior. No actor representing the God of War would allow himself to be photographed in his regalia. He also wears a picture of the god sewn on the back and front of his inner clothing. He is the only deified hero who appears on the stage in person, hence the fear and superstition on the part of the actor who impersonates him. Sacrifices are offered to the god on the fifteenth of the Second Moon, and the thirteenth of the Fifth.[1]

Ming Huang's birthday falls on the eighteenth day of the Third Moon, and on that day all actors and musicians worship him. The third day of the Fifth Moon is the festival day of all stage properties and paraphernalia called *K'ao-hsiang-hui*. The twenty-third day of the Fifth Moon is the festival day of the military god Wu Ch'ang. On or about the twentieth day of the Twelfth Moon, all the property boxes are sealed up, and all plays stopped till New

[1] In August 1928, the Nationalist Government ordered the cessation of the sacrifices to Kuan Kung and Yo Fei in all temples, but it is morally certain that they will never persuade the theatrical profession to give up the sacrifices, even if they have to offer them in secret.

Year's Day, when a few of the smaller show-houses re-open. It is seldom, however, that the leading actors resume playing till the sixth day of the First Moon, when the public begin to flock to the theatres again.

The art of conventional stage-fighting lies in a series of twirlings and swaying of weapons and in not touching one's opponent, called *Wu-hua-pa-mên,* taken from a system of fencing tactics invented by the Robin Hoods or swashbucklers mentioned in the famous novel *Shui Hu* or "River Robbers:" but an accident may happen and an actor be killed or wounded; hence, actors who take the principal military parts have paper images of the *Sha-shên-ma-êrh* or "Destroying Angel" stuck on the back and front of their inner garments to protect them from likely sword cuts. Dolls, representing children, are always worshipped when going on and coming off the stage. Such dolls are called *hsi-shên* or "theatrical fairies," or "souls," because they are supposed to contain the spirits of the children they represent. When not in use, they are carefully locked up in the property boxes. They are not left lying about like ordinary dolls would be.

Before opening a new theatre the floor of the stage is sprinkled with the blood of a freshly killed young cock, on top of which is strewn a little of the five kinds of grain. This ceremony is known as *P'o-t'ai,* or banishing evil influences from the stage.[1] A paper image of the *Sha-shên-marh* (煞神碼) "Destroying Angel," a Roman candle, an imitation "shoe" of yellow *sycee,* and a few sticks of incense are placed on a table and the sacrifices offered, after which ceremony, three blasts of the *sona,* accompanied with the beating of drums and gongs, announce to the public that the theatre is ready for business. A stage is never built on the *west* side of a building, since that would come under the influence of the "White Tiger" which from a geomantic viewpoint is considered very unlucky.

A peculiar superstition connected with face-painting is that the *ch'ou* (comedian) must always "dub" his face first, after which the other actors may "dub" theirs. Not to do so might reverse the actor's rôle, that is, a tragedian might fall to the level of a comedian!

The *Fu-kuei-i* (*See* Plate No. 14, Fig. No. 14) are always placed on top

[1] Strange to say in former years an actor impersonating a woman was selected from the *Kao-ch'iang* plays to perform this ceremony: but the practice was prohibited during the Republic.

Fig. No. 63. Ts'ao Mao.

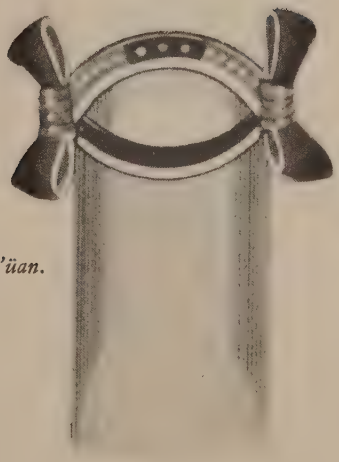

Fig. No. 64. Wa Wa Ch'üan.

Plate No. 48.

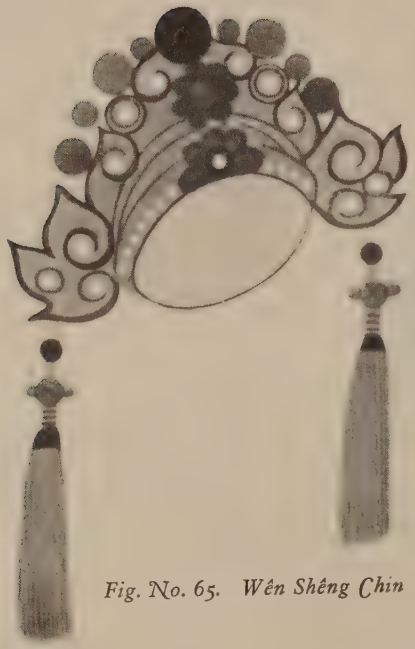

Fig. No. 65. Wên Shêng Chin

Fig. No. 66. Yüan Wai Chin.

Plate No. 49.

Fig. No. 67. Ju I K'uei.

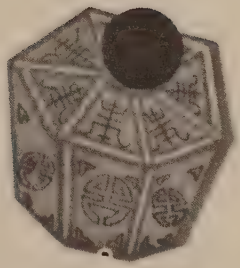

Fig. No. 68. Lo Mao.

Plate No. 50.

of the other costumes in the property boxes. To do otherwise, it is thought, would militate against the actor who wears them rising to eminence in the profession.

Women are not allowed—in fact they are not even trained—to play the *hu-ch'in, so-na,* or drum on the stage. As a matter of fact, women are not permitted to play in the orchestra at all, but the *hu-ch'in, so-na,* and drum, being the principal instruments, could under no consideration whatsoever be allowed to be played on by the female sex. This is really not so much a matter of superstition as it is "bread and butter" for the musicians.

After paying obeisance to the gods *Lao-lang-shên* and Wu Ch'ang, the actors always make a number of genuflexions to the Four Quarters in order to propitiate the spirits of all those actors who have gone before.

Although the Chinese christians profess that they do not worship "any God but their own," certain it is that actors belonging to christian faith worship their patron saint Ming Huang. This I have seen them do frequently, so that it cannot be accounted "hearsay."

No woman, or an actor (*hua-tan*) impersonating females, is allowed to sit on the property boxes, because they contain the images of gods, spirit tablets, sacred dolls, and robes embroidered with dragons, etc. In the case of a male troupe of actors, no woman is allowed in the greenroom or on the stage. No actor is allowed to peep through the curtain at the audience: this is believed to draw a poor house!

All weapons, particularly swords, and especially the Green Dragon, are considered inauspicious, as they are capable of drawing blood—although most of them are only made of wood—hence they are not allowed to be handled or moved in any way except when in use. When not in use they are wrapped in red cloth.

The actor who represents the God of Wealth (*Ts'ai-shên* 財神) is not allowed to look upward or speak to anyone. To do so would destroy any chances of bringing either the troupe or the spectators good luck! Female impersonators after they have made up their coiffure are not allowed to expose any part of their bodies.

No actor is allowed to put on his wig or beard before he has made up his face in colour.

No actor is permitted to cross his legs and clasp the knees with his hands.

No actor is allowed to stamp with his feet on the floor.[1]

No actor is allowed to open an umbrella. This would indicate that a storm is on or brewing, thus preventing the public from coming to the show![2]

A lucky day is always selected before beginning a new theatre or a new play. The fifth, fourteenth and twenty-third days of the moon being considered unlucky, they are always excluded, no matter what other day may be selected. The three unlucky days are called *Yüeh-chi-jih* (月忌日).

It is also considered a bad omen if the audience leave the show before it is finished. Hence the first act (*k'ai-ch'ang*) usually consists of one or more short farces in order to keep the early arrivals interested until the principal performance begins—at matinees about 5 p.m. and at the night shows at about 10.30. The last act but one is called *ya-chou,* "keeping pressure on the axle-tree:" and the last act is called *ta-chou,* or "high pressure on the axle-tree:" that is, to keep the spectators in their seats till the show is over, since it would mean a loss of "face" for the actors if the audience quit their seats before the end. Many Chinese, if the performance displeases them, either leave the show or go to sleep in their seats. To avoid this happening, the actors do their best to keep them "glued" to their places till the very last moment.

The Chinese playgoers are very particular and capricious about their likes and dislikes of the theatrical profession: no matter how high an actor may stand amongst his colleagues, if the public dislike him, they will practically boycott him by refusing to attend any show he appears in!

The seat occupied by the drummer—who is the leader of the orchestra—is called the "Mouth of the Nine Dragons," therefore no one but himself is allowed to sit in it. He is like the Emperor on his Throne, the central figure from whom all must take their cue!

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[1] As the actors are not allowed to speak to the orchestra in case the latter have made a mistake, they simply stamp the foot, which indicates anger: hence to do the same in the greenroom is a sign of looking for trouble!

[2] American actors hate to see a load of empty casks pass the theatre. It means rain they believe, and people will stay away from the show. On the other hand, baseball players regard a load of empty casks as a lucky sign.

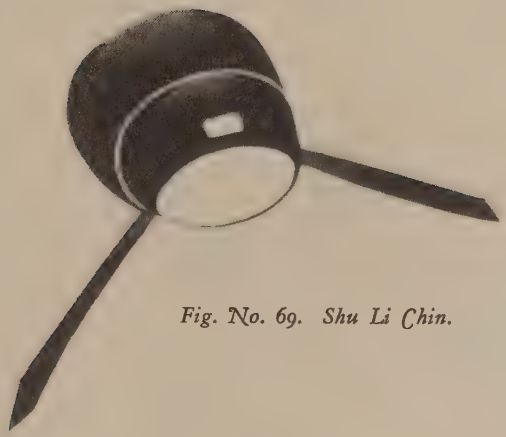

Fig. No. 69. Shu Li Chin.

Fig. No. 70. Lao Hu Mao.

Plate No. 51.

Fig. No. 71. Fan Wang K'uei.

Fig. No. 72. Erh Pu Wén.

Plate No. 52.

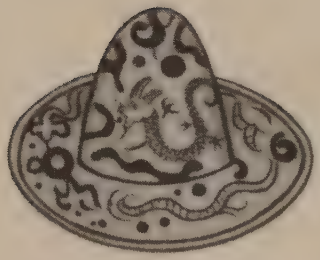

Fig. No. 73. Chung Chün K'uei.

Fig. No. 74. Fêng Kuan.

Plate No. 53.

Taboo words or phrases.—*Hsi* (戲), *mêng* (夢), *kêng* (更), and *hêng* (恆) are the principal words *tabooed*. These represent respectively, "play," "dream," "substitute" and "permanent." Therefore, an actor must not say that he "dreamt" of acting, or use the combination *kêng-hêng,* "to change regularly or constantly." If an actor has had a dream he will not say that he *mêng,* "dreamt," but that he *huang-liang-tzŭ* (黃亮子), euphoniously used for *Huang-liang-mêng,* the "Yellow Millet Dream," alluding to the famous dream of the immortal Lü Tung-pin who went to sleep as a pot of millet was put on the fire, and dreamt that he became an Emperor, lived out his life as such, and woke up to find that the pot of millet was still uncooked. As this incident has come to mean a baseless vision, the Chinese actor who believes in realities, discards it from his vocabulary. For similar reasons, *kêng-hêng* is altered to *ching*—an alternative sound of *kêng,* and *hêng* is changed to *hsin,* "heart," which, like *hêng,* means "constant, permanent," or "regular," thus, the combination *ching-hsin* is equivalent to *kêng-hêng*—to change regularly, but is differently pronounced.

On the opening of a new theatre, or on Chinese New Year's Day, an actor representing the *Sha-shên,* or "Destroying Angel," comes on the stage to drive away any evil influences. He has a black face streaked with white. He is followed by the *Ling-kuan* (靈官) representing the god of supernatural powers, who has a red face and red beard, and carries a brass whip, and sometimes a *hu* or tablet; with the former he is supposed to control the souls of the dead, and on the latter are recorded their complaints to be communicated to the King of Purgatory. The third, and last on the list, is *T'iao-chia-kuan* (also called *T'ien-kuan*), mentioned on page 11, Chapter one. He has a blue face, red hair, and a large red circle drawn around his mouth. This actor never exposes his *mask* (his face is not painted like the other two) to anyone in the greenroom. The mask is kept in a bag and is slipped out as he comes on the stage and pulled over his face. On leaving the stage he slips it off his face and returns it to the bag. The change is made while passing through the side of the curtain unseen by anyone except the attendant who holds the bag. The reason for this superstition is that the *T'ien-kuan* is supposed to be a real divinity or god, one that brings blessings to the audience and wealth to the actors: it would, therefore, be an act lowering the prestige of the god, in the

eyes of the actors, were his mask exposed to view in the greenroom. With the audience it is different: if he did not wear the mask he could not be taken for a god! On the other hand, the actors know that he is not a god! One wonders whether superstition or duplicity plays the more important part in this comedy or burlesque![1]

The accepted word for "bravo" is *hao* (good), and any number of variations may be produced by the mere inflection or protraction of a tone. A male actor is usually given a loud and sharp *hao,* while that given to an actress is prolonged into a soft slur. An actor's life is an unpleasant one in China, indeed, at times most excruciatingly so, for the Chinese *wu-lai-tzŭ,* or hooligan, is a nasty customer to deal with, their *hao* with a *t'ung* attached to it is meant as a deadly insult, one that *hung's*—bandinage of the worst description—especially when it is known (and what actor is not known in China?) that the actor or actress belongs to the catamite or harlot class. When the entire audience, or the greatest part of it, *hao's* with an *ah* added (*hao-ah,* long drawn out) it signifies that the performer has made a serious *faux pas.* This is called *tao-hao,* the reverse of good.

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[1] The *T'iao-chia-kuan* appears in all plays except the *Pang-tzŭ-ch'iang.*

Chapter Seven.

CHINESE ACTORS: STAGE NAMES

Chapter Heading Illustration:
Name of Play "Ch'i Hsi Pai Yüeh"
(The Ceremony of Worshipping
the Moon on the Seventh
night of the Seventh Moon).
The Emperor Ming Huang and his
consort Yang Kuei-fei
worshipping the Moon on the
Seventh night of the Moon.
Mei Lan-fang impersonating
Yang Kuei-fei.

Chapter Seven—*Chinese Actors, etc.*

ALL actors are classified under five different headings—corresponding to the five styles of music—according to their abilities. It is to be noted that *hua-tan,* or simply *tan,* are men or boys who take female parts. These five classes are as follows:—

Shêng (生), Leading character.
Tan (旦), Feminine character.
Ching (淨), Villainous character.
Ch'ou (丑), Comedians, Jesters.
Mo (末), Corner men, outside characters.

The above are again subdivided as under:—

1. The *Shêng* into *Lao-shêng* (老生), *Wu-lao-shêng* (武老生), *Hsü-shêng* (鬚生), and *Hu-tzŭ-shêng* (鬍子生). These are "bearded characters."

They take the leading parts, such as "heavy father," etc. (*See* Chapter eleven).

2. *Wu-shêng* (武 生), Military character: such as the successful general, rising statesman, etc. Parts taken by young men who do not wear whiskers and impersonate such characters as Chao Tzŭ-lung. (*See* p. 37).

3. *Hsiao-shêng* (小 生), Minor character: such as "walking gentleman," students, etc.

4. *Tan* (旦), into *Chêng-tan* (正 旦), leading, or principal lady: such as take the rôles of empress, a virtuous woman, etc. They are called *Ch'ing-i* (青 衣), *Pang-tzŭ-ch'iang* (梆 子 腔), and *Shan Tzŭ* (衫 子). In the *Erh-huang* plays they are called *Chan-kung* (站 工), because they take their part standing. The *Hua-tan* (花 旦) is the ornamental, or fast young lady (flapper); the *Kuei-mên-tan* (閨 門 旦) are the demure, respectable, young ladies.

5. *Wu-tan* (武 旦), martial lady, or Amazon: they are divided into *Tao-ma-tan* (刀 馬 旦), who wear tight-fitting clothes, twirl weapons and perform acrobatic feats, also called *Tuan-i* (短 衣) or "short clothes," *Ta-hsüan-tzŭ* (打 旋 子) "tumblers," and *Wan-hsiao-tan* (翫 笑 旦) or *T'ieh-tan* (貼 旦) "jesters," etc. The leading lady, *Wu-tan* (武 旦), does not perform acrobatic feats, but takes the leading parts in military combats.

6. *Lao-tan* (老 旦), actors who take old women's parts.

7. *Wên-ch'ou* (文 丑), actors who take the farcical parts in civil plays: comedians.

8. *Wu-ch'ou* (武 丑), actors who take farcical parts in military plays: comedians.

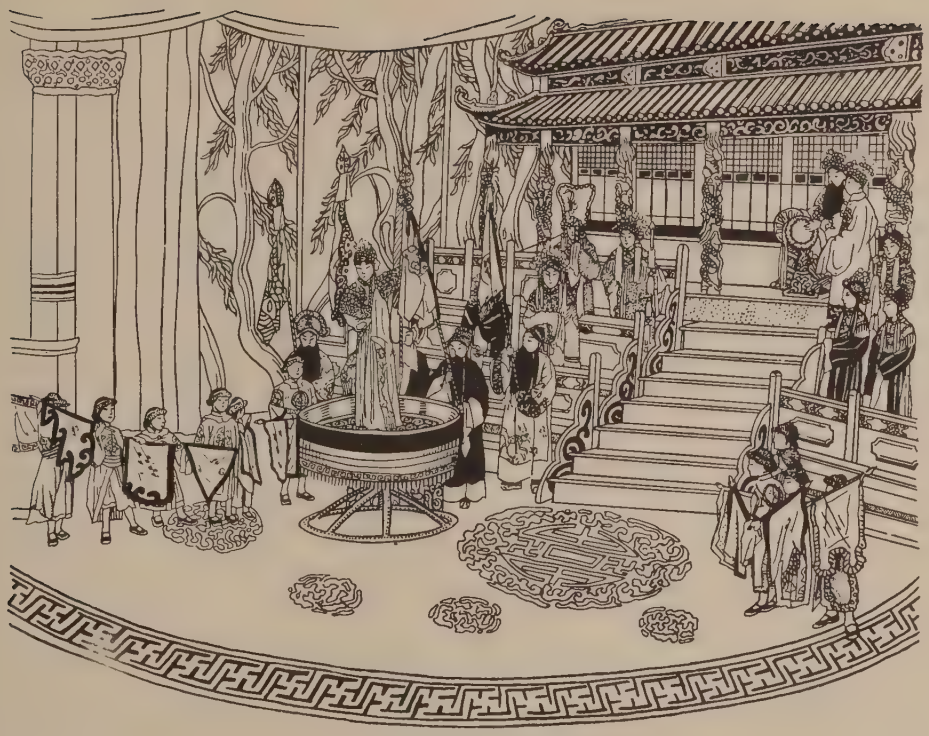
9. *Mo* (末), attendants, flag-bearers, etc.

Male actors are commonly known as *Chüerh* (角 兒), and actresses as *K'un-chüerh* (坤 角 兒). *Hua-tan* being males, are also called *Chüerh*. Many actors and actresses have nicknames, and are, in consequence, known by such nicknames only. Thus we have "Hsü, the Dog," "Thousand Joys," "Little Red Cash," "Chiao T'ien" ("voice high as the heavens"). "Red Gourd," "Chang, the Pockmarked," "Little Cassia Bud," "Kingfisher Blue," "Butterfly Fairy," "Phœnix Lute," "Orchid Fragrance." This last is the name or style of Mei Lan-fang, whose surname is Plum. His father used to play the *hu-hu* in the orchestra: and being exceedingly stout, was nicknamed "Fat Plum."

Chapter Eight.

STAGE SLANG
(TIAO-K'A-ERH, 吊坎兒)

Chapter Heading Illustration:
Name of Play "Ts'ui P'an Wu"
(Posturing in the Jade Bowl).
Yang Kuei-fei
used to dance in a Jade Bowl
for the edification of
Ming Huang.
Mei Lan-fang in the rôle of
Yang Kuei-fei.



Chapter Eight—*Stage Slang (Tiao-k'a-erh,* 吊 坎 兒).

THE following curious expressions used by Chinese actors have been selected out of a large list collected during many years of intercourse with them. They will serve to illustrate their quaint conceits, if nothing more. It is an art known to few outside of the profession.

1. *Hsia-hai* (下 海), an actor who breaks the rules, or makes a *faux pas,* is said to "plunge into the sea."

2. *Hsia-shan* (下 山). A *p'iao-yu* (票 友), non-professional who, for reasons of poverty or otherwise, takes up the profession, is said to "slide down the hill."

3. *T'i-kang* (題 綱), instructions to the profession regarding their behaviour, etc.

4. *Fên-hung-tzŭ* (粉 紅 子), or *Yao-fan-liao* (咬 翻 了), means a slip of the tongue, such as saying *t'zŭ* (hard) for *tzŭ* (soft).

5. *Chien-t'uan-tzŭ* (尖 團 子), to mis-pronounce *tzŭ* for *chih*, or *chih* for *chi* or *vice versâ*. Also termed *Shang-k'ou-tzŭ* (上 口 子), hard for soft tones or *vice versâ*.

6. *Ying-li-tzŭ* (硬 裏 子), "a stiff lining," "putting on airs;" also implying that an actor or a troupe of actors is as good as any other.

7. *Ch'ih-li-tzŭ* (吃 力 子), this term is used of an actor in the *pang-tzŭ-ch'iang* plays who does not keep in harmony with the music, or who makes a mistake in the words of a song. The term means "hard bitten."

8. *P'ên-kua* (噴 爪), "to spit out melon seeds." Similar to No. 7, except that it is applied to all actors in all plays, including the Pang-tzŭ-ch'iang.

9. *An-kên* (安 根), "settling the root"—to take a meal.

10. *Hun-ch'ang* (昏 場), or *Mao-ch'ang* (冒 場). Any wrong movement, such as going in the wrong direction, through the wrong door, etc., is called "confusing the play."

11. *Ta-li* (打 釐), "paying likin;" used by actors when mulcted of their pay, which often happens.

12. *Shêng-yang* (生 陽), or *Shêng-yang* (羊), refers to those who have not been trained in the regular (*k'o-pan*) schools. The term means "green blades" or "green sheep." Used in contempt.

13. *Cho-yang* (捉 陽), or *Cho-shêng-yang* (捉 生 陽), professionals who devote their spare time to training amateurs are called, in contempt, "sheep catchers."

14. *T'ing T'ou* (挺 頭), "stiff head." If an actor taking female parts drops any of the jewels or ornaments out of his coiffure it is considered very unlucky and that the actor who meets with such a misfortune will die within a year.

15. *Fan Ch'uan* (反 串), "strung on the wrong way." A term of contempt used of an actor that takes a part he is not suited for—a make-believe.

16. *T'ang Hui* (堂 會), performers who give performances in private houses are so-called.

17. *Fên Pao* (分 包). A troop of actors split up and giving performances at different places are termed "dividing the parcel" company.

18. *Sa Kou Hsieh* (洒 狗 血), "sprinkling dog's blood." When a troupe

Fig. No. 75. Mien Shu.

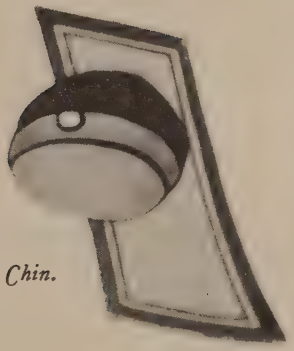


Fig. No. 76. Ta Yeh Chin.

Plate No. 54.

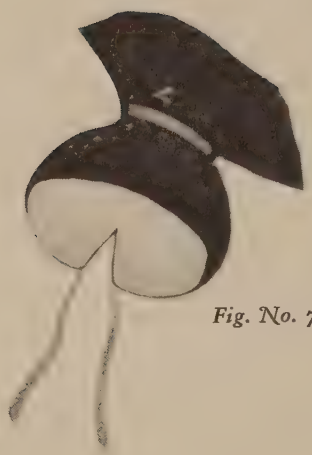


Fig. No. 77. Ping Tsu Mao.

Fig. No. 78. T'ai Chien Kuan.

Plate No. 55.

Fig. No. 79. Chan Mao.

Fig. No. 80. Ta Wang O Tzŭ.

Plate No. 56.

of actors wishes to gain the applause of the audience, they use this curious term.

19. *Hang-êrh-ku-la* (夯 兒 鼓 啦) means that an actor is hoarse.

20. *Tsa-la* (搽 了). An actor who makes a wrong movement, or a false note in singing, or an actor who has fallen below his grade, is *tsa-la,* down and out!

21. *Ning Lou Tzŭ* (擰 樓 子), a *hua tan* when making up his (her) coiffure is said to "twist the tower."

22. *Na Ch'iao* (拿 橋), "carrying off the bridge," i.e., take "French leave." When an actor is dissatisfied with the management for any reason (or no reason), he fails to turn up, and thus puts the stage manager to some considerable trouble, especially if he is a leading actor. The Chinese artistic temperament is an excitable one, but what is set down to "temperament" is often nothing but a mere exhibition of temper only or a parade of excessive vanity. By their cantankerous behaviour they sometimes cause a maximum of inconvenience to all concerned. I have known them to get vexed on the slightest pretext and, pleading sickness, go to bed for days.

23. *Ta T'ung-êrh* (打 通 兒) or *Ch'ui T'ai* (吹 台). About an hour before a play begins, the stage paraphernalia, such as flags, banners, tables, chairs, etc., are placed ready on the stage, and a few minutes before the show commences three blasts of the *so-na* are given, accompanied by the beating of drums and gongs, announcing to the public that the play is about to begin. This is called "blowing the stage."

24. *Lao Tsa-êrh* (撈 雜 兒). A makeshift: similar to our "keep the pot a-boiling." Also called *Tien-hsi* (墊 戲) "to fill up a play." This term is used when the leading actor, as often happens, does not appear in time for a play, and a short farce or comedy is put on pending his arrival.

25. *Hsi Fên-êrh* (喜 份 兒), "happy share." At Peking it is customary to give a performance from 10 a.m. to 2 p.m. on New Year's Day, after which the stage is sealed (*sha-t'ai*) and the proceeds of the day's performance is divided amongst the actors and the stage hands: each receives ten coppers, and the stage manager keeps what is left. This is called "happy or lucky share," or rôle.

26. *Tso Pan* (走 板). An actor who lowers his voice (stage whisper) is said to "walk the plank."

27. *Mao Tiao* (冒 調). An actor who sings in a higher key than the *hu-ch'in* (fiddle) is said to "imitate the music."

28. *Shên Tuan* (身 段), indicates a skilled actor who is a master of pantomime, etc.

29. *T'ang Shui* (湯 水), "hot water." Each step is carefully regulated on the stage: therefore, any actor or actress that does not walk in accordance with these special movements, is said to be like one walking in hot water.[1]

30. *Ch'wai Ou* (踹 藕), "tramping on lotus roots." Said of an actor who, when walking slowly, appears to "feel" his way with his feet. Men who gather lotus roots in the ponds feel for them with the feet and pick them up between their toes. Hence the above expression.

31. *Ch'ai Chang-tzŭ* (拆 掌 子), "spreading out the palms" of the hands. This curious term is applied to outside help, such as flag-bearers, maid-servants, carters, etc., who have been temporarily engaged to assist a theatrical company when playing at private functions or parties.

32. *Wai Ch'uan* (外 串), "outside connections." Actors who are temporarily lent by one company to another are thus termed.

33. *Ch'ing K'o Ch'uan* (清 客 串). A *p'iao-yu* (amateur) actor who takes part in an Erh-huang play for which services he refuses to accept payment is so called: meaning that he is a special retainer.

34. *Ta Pan* (搭 班), "joining a troupe." An actor who has completed his course of training in a *k'o-pan,* or a *p'iao-yu* who has taken up the profession, are so called.

35. *Ch'u K'o* (出 科), "leaving the school." All players who have finished their training in a *k'o-pan,* and either join a regular company or remain in the *k'o-pan* on a stated salary, are thus termed.

36. *Tso Sang-tzŭ* (左 嗓 子), "inferior throat." Said of an actor who cannot reach the higher notes.

37. *Pa Tso* (拔 座), "breaking up the show." When the acting is poor

[1] All actors, more especially the leading actors, must walk in a measured step or strut, called *fang-pu,* and showing, as they lift their feet, the sole of each boot, which is thicksoled and whitened, called *liang-hsüeh-ti-érh* (亮 靴 底 兒) "exposing the soles of the boots:" just as we often see the old style official strut along like a turkey cock, as it is considered by them *infra dig* to walk like an ordinary man would. This peacock strut is seldom seen nowadays, except on the stage: however, there are still a few mandarins left who practise it. When it disappears entirely, and we see an official driving his own motor-car, we shall know that the millennium—in China—has come at last!

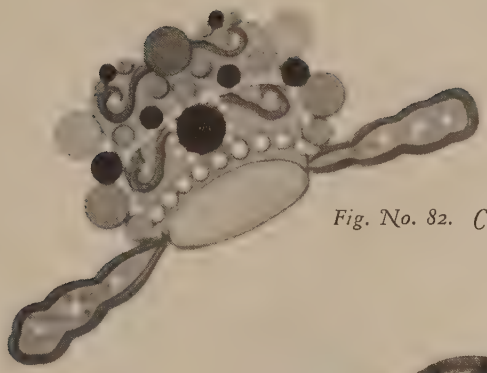


Fig. No. 82. Chüeh Hsiang Tiao Mao.

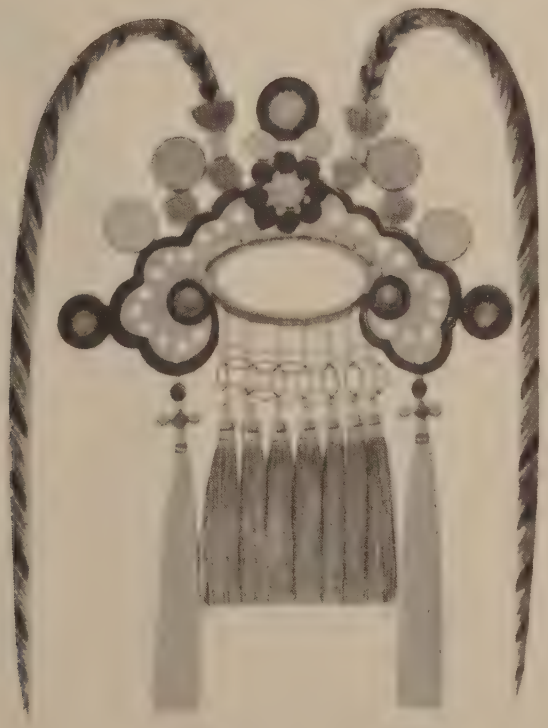


Fig. No. 81. Ta O Tzŭ.

Plate No. 57.

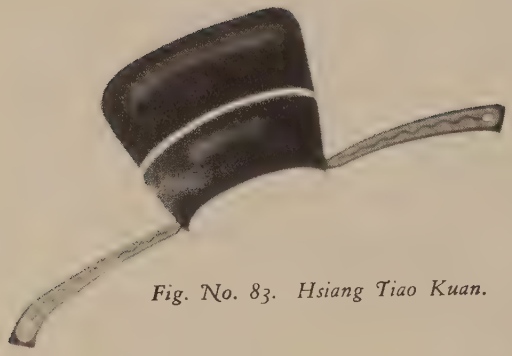


Fig. No. 83. Hsiang Tiao Kuan.

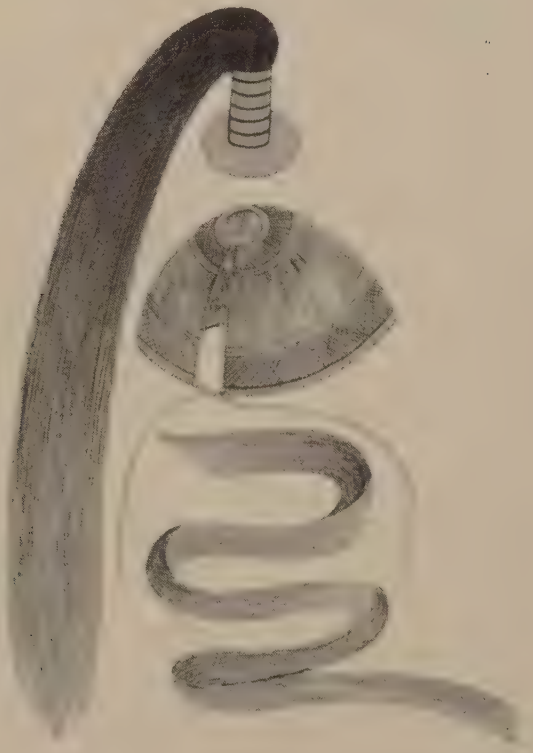


Fig. No. 84. Shuai Fa.

Plate No. 58

Fig. No. 86. Nü Fa Liu.

Fig. No. 85. Nü Shuai Fa.

Plate No. 59.

the audience, in order to show their disapproval, leave in a body. Naturally, this breaks up the show!

38. *Chia Têng-tzŭ* (加 橙 子), "filling up the seats." That is, a rush for the ticket office—at a good show.

39. *Liu Sang-tzŭ* (溜 嗓 子), "drilling the throat." Young actors practise their voices up against a wall—using it as a sounding board—to hear the effect of their own voices better.

40. *Pu Ta Tiao* (不 搭 調), "out of harmony"—with the music.

41. *T'a Tiao* (塌 調). If an actor when singing suddenly drops his voice lower than the *hu-ch'in* (fiddle), he is said to "rub the tune."

42. *Ch'i O-tzŭ* (起 蛾 子), "developing diphtheria." Said of an actor whose voice is "cracked" or hoarse.

43. *Yün Chê-yüeh* (雲 遮 月), "clouds eclipse the moon." Term used of an actor that sings in a flute-like voice. There is a peculiar timbre in this style of singing almost akin to a high soprano, which is much admired by the Chinese. Sing-song girls affect it greatly, but without much success, since their voices are ruined by their profession.

44. (*See* No. 1 above 下 海). This term also refers to mistakes made by the orchestra. In all plays, whether civil or military, the orchestra and actors take their cue from the drummer, who is the leader of the band. If *he* makes a mistake, it naturally follows that the music and singing is out of harmony, and they all "take a dip in the sea."

45. *Ma-ch'ien* (馬 前), "before the horse." To move quickly, get a move on, etc.

46. *Ma-hou* (馬 後), "behind the horse." To take time, go slowly, etc.

47. *Ting-hsi-ma* (定 戲 碼), the "cast" of a play. Outside of the profession it is called *p'ai-hsi* (派 戲).

48. *Ting-fan* (定 翻), "reversal of a play." That is, to give a performance out of sequence, or to perform the same play twice the same day. The Chinese seldom, if ever, give the same performance at night that is played at matinees.

49. *Lêng-ch'ang* (冷 場), "strike while the iron is hot." That is, each act must follow another in rapid succession: not a moment's interval is allowed (See *Lao Tsa-êrh,* No. 24 above).

50. *Ta-p'ao* (打 砲), "to fire off the cannon"—to make a debut. When an actor makes his debut (fires off the cannon) and makes a hit with the audience, it is called *ch'ang-hung-liao* (唱 紅 了)—in luck's way. A good-looking, graceful, well-dressed actor is called *t'ai-fêng* (台 豐): and one who sings in a mellifluent voice is called *tiao-mên-êrh* (調 們 兒).

51. *Fan-ch'uan* (反 串), (*see* No. 15 above). This term also means if a *ch'ing-i* (black clothes) female impersonator takes the part of a *hsiao-shêng* (male part)—as Mei Lan-fang and other *ch'ing-i* often do: or a *ta-hua-lien* the part of a *hu-tzŭ-shêng* (bearded actor): or a comedian (*k'ai-k'ou-t'ou*) that of a *lao-shêng,* etc.

52. *Hui-la* (迴 拉), "shirking responsibility." When a play has been advertised and then withdrawn, it is so called.

53. *San-t'iao-t'ui* (三 條 腿), "three-legged." This curious term is applied to actors that omit a verse of a song, or do not sing the verses in proper sequence.

54. *Yu-pên-ch'ien* (有 本 錢), "to have capital." Equivalent to our "his voice is his fortune."

55. *Tao-ts'ang* (倒 倉), "to change from one granary to another." Used of an actor (or actress) whose natural voice has changed for the worse—that is, broken: one of the greatest misfortunes an actor dreads.

56. *Hô-la* (喝 拉). To applaud, or encore, the *worst* actor. If the Chinese dislike an actor, no matter how good he may be, instead of applauding *him,* they applaud the actor performing with him, no matter how poor *he* may be. This is called *hô-la* "to take the polish or conceit out of him."

57. *Yang-p'an-ch'u-shên* (陽 盤 出 身), this term is used of amateurs or non-professionals that have not served their time in the *k'o-pan* or regular schools.

58. *Tsou-chü* (走 局), to enter the game: take a hand in. Also called *Wan-p'iao* (玩 票), "amateurs." This term is used of non-professionals that take part in theatrical performances for benevolent purposes for which they do not accept payment.

59. *Shih-hei-ch'u* (使 黑 杵), "squeezing the pestle." Used of amateurs or non-professionals that covertly accept fees for playing at private performances, which they, being gentlemen, are not supposed to do; but apparently

Fig. No. 87. Man-jan.

Fig. No. 88. San-jan.

Fig. No. 89. Cha.

Fig. No. 90. Chou-san.

Plate No. 60.

Fig. No. 91. Tuan-san.

Fig. No. 92. I-tzŭ.

Fig. No. 93. Tiao-ta.

Fig. No. 94. Pi-cha.

Plate No. 61.

do nevertheless—hence the term "squeezing the pestle." This term is said to have originated because a poor student, who being without means to pursue his studies, took service in a menial disguise in a rich man's family, and pounded rice for humble wages. His learning being discovered, his patron took him from the pestle and mortar which he had been "squeezing" for pay, which, being a gentleman and a scholar, was considered *infra dignitatem.*

60. *The Worship of the Nine Emperors.*—From the first to the ninth day of the Ninth Moon, all actors taking parts in military plays abstain from flesh foods, offer incense and worship K'uei Hsing the God of Literature, who, strange to say, has nothing to do with military combats, but who, being regarded as the distributor of literary degrees, is here merely invoked to obtain success in competition. The God of Monkeys, *Sun Wu K'ung* (孫 悟 空) is also worshipped during these nine days, because he could fly through the air and change his form at will: thus they hope to attain his acrobatic attributes which are necessary in their rapid military combats as played on the stage. For this reason, some believe that Sun Wu K'ung is the god Wu Ch'ang mentioned on page 54. This version is probably correct, since Kuan Kung the God of War is altogether too sacred to be linked with acrobatic perform ances. In addition to the above-mentioned, sacrifices are also made during this nine-day period to the Nine Emperors, *Chiu Huang* (九 皇); but who these represent, no one seems to know. According to legend they reigned previous to, and *including Shên Nung* (神 農) the God of Agriculture, who lived between 2838–2698 B.C. As *Shên Nung* was the Second of the First Five Rulers of China, one wonders who the other Seven (excluding *Fu Hsi,* the First Ruler) really were. Since *Shên Nung* was the son of a Princess miraculously conceived through the influence of a dragon, probably like him (and *Fu Hsi* the First Ruler who was also miraculously conceived after twelve years gestation in his mother's womb), the remaining Seven Emperors were, it may be presumed, *miraculously* produced out of a Chinese Pandora's Box!

61. *A curious superstition.*—It is believed that if the false beard worn by an actor that takes the part of *hu-tzŭ-shêng* (bearded actor) comes off during a performance he will lose his reputation (if he has one!) but this, curiously enough, does not apply to military plays, where the fast and furious combats are almost certain to make an actor lose his whiskers! In the civil

plays, all actors must be gravity itself: so that it is hardly possible to drop a hirsute appendage. From this, it may be seen that there is method even in their superstitions.

62. *More about Spooks.*—People have often asked me "how it is that some ghosts as shown on the stage wear black veils over their faces, while others again have strips of white paper hanging down from the sides of their heads." The explanation is simplicity itself—when we know. All those shades of men and women who have lost their lives through legal process of law (execution, etc.), or by accident, as in the case of Mêng Liang and Chiao Tsan for example, (*see* play *"Hung Yang Tung"*), where the death of the latter is by accident and of the former by suicide, their spirits appear with their faces covered with a black veil. They are perfectly mute. Apparently they have nothing to say for themselves, the manner of whose death is well-known. These are termed *hun-p'o-tzŭ* (魂魄子), "souls." Those shades which appear with strips of white paper curling down from the sides of the head are those who have been murdered or who have met their death is some mysterious manner: as for example, Liu Shih-ch'ang (*see* play *"Wu P'ên Chi"*). These latter always pour out their lamentations in a prolonged squealing: hence, they are called *ch'ang-pai-hun-tzŭ* (唱白魂子) "wailing spirits." It is important to remember this distinction when visiting Chinese plays in order to know what sort of a spirit (or spirits) one is confronted with.

63. *Antidotes.*—The Chinese have an antidote for every imaginable (or unimaginable) thing, superstitious or otherwise. The whole social fabric is based and regulated upon the principal that certain conjunctions are lucky or unlucky, and this theory has been elaborated into one of the most gigantic systems of superstition the world has ever seen, and as hard to demolish as the will o' the wisp. As stated on page 56, "a stage must never be erected on the *west* side:" but as it is not always possible to avoid this contretemps in the case of performances given in temples where the stage must face the front of the temple in order to propitiate the gods therein (which cannot be done from the back or the sides), they overcome this little difficulty by simply sticking a sword's point into the floor at the back of the stage and by hanging up a few charms. This is called *che* (折) or *chieh* (揭) *-i* (疑), "settling doubts." Plutarch said that his own native town, which used to face the west and receive

Fig. No. 95. Ch'iu-jan.

Fig. No. 96. Wang-pa-hsü.

Fig. No. 97. Erh-t'iao.

Fig. No. 98. Erh-t'iao.

Plate No. 62.

Fig. No. 99. I Ch'o.

Fig. No. 100. I Ch'o.

Fig. No. 101. Ssŭ Hsi.

Plate No. 63.

the full force of the afternoon sun from Parnassus, was turned by Chairon so as to front the east. The Chinese probably have never thought of this expedient, since it would be much easier to turn a temple than a town. We should not be too critical of others' faults, however, bearing in mind Plutarch's saying,

"Why so sharp-eyed, my malignant Sir,
For others' faults, yet overlook your own?"

for we are all of us more or less inclined to superstitious fear; the trouble being, that we are not nearly so logical about it as the Chinese are: as for example, that terrible bugbear the "number thirteen" at table. The Chinese don't believe in it, and think it perfectly ridiculous: but if they were obsessed by it they would simply counteract it by adding a dummy or an extra cover! We might therefore adopt their system of *che-i* to advantage, at least as far as "number thirteen" is concerned, if nothing else.

65. *Chi Wu Ta Hun* (忌 五 大 葷): this term refers to the five kinds of flesh foods absolutely prohibited to all actors, even including the lowest of all—the comedians. These flesh foods are:—mules, donkeys, bullocks, horses, dogs, cats, camels, pigeons, doves, and geese. The prohibition was originally limited to the 1st, 5th and 9th moons, by order of the T'ang Emperor T'ai Tsung in A.D. 630, in obedience to the Buddhist belief that during those months Indra casts his Precious Mirror to scrutinise the actions of mankind. Although the followers of Buddha abstain from flesh foods generally on purely religious grounds, they are not necessarily obliged to do so outside of their regular festival days, nor only the three months referred to. Members of the actors profession, however, enjoy no such liberty: they are under the "scrutiny of the Precious Mirror" externally, internally and eternally! This abstention from certain flesh foods, however, does not appear to have any noticeable effect on their morals, which are lax in the extreme: and that in many directions. Confucius truly said, "The faults of men are characteristic of themselves. By observing a man's faults you may infer what his virtues are;" and surely these "virtues" are not confined to flesh foods! It is perhaps fair, however, to say that the abstention of certain flesh (and some vegetable) foods is more of a superstitious than a religious one. An actor friend of mine, who had developed a virulent tumour on his neck, told me that it was brought on by eating horse and camel's meat, and that since then he had confined himself to pork and

mutton! But the greatest bugbear, a veritable Sword of Damocles, that hangs over every feast, and makes enjoyment impossible, is the tea-pot. On and off the stage, actors are perpetually sipping tea, because it is said to give a good lining to the throat, and an actor's throat, or *sang tzŭ* as they call it, is his fortune. When once he loses his "*sang tzŭ*" he is down and out, *tsa-la.* Therefore each leading actor, and those working up to that position, is accompanied by a confidential servant with a tea-pot, whose special task it is to "watch the tea-pot" and never let it out of his sight for even a single moment for fear that some enemy (and the principal actors have many) may drop a piece of *ear-wax* into the tea-pot. But what effect can a piece of ear-wax have on tea? Well, it is simply because "ear-wax" mixed with tea will *ruin the voice* for ever! So ingrained is this belief that no actor would ever dare to test it for fear of losing his *sang tzŭ*!

66. *Rival crowns must not be exposed in the greenroom.* (*How to avoid a fight*).—All theatrical caps, hats, helmets, crowns, etc., are systematically arranged on a framework which is attached to the back of a property box. There are two of these, one on the left and one on right of the backstage. Each frame is supplied with seven pegs for convenience in hanging the headgear required for the particular performance to be played. The hatstand on the left contains the civil, and the one on the right, the military headdresses. Where two rival emperors are cast for a play, the true emperor's crown is hung on the central peg on the left, and the mock emperor's on the right frame, also in the centre. When not in use, both crowns are covered with a cloth. This is called *chên-wang-mao-yü-ts'ao-wang-mao-pu-nung-hsiang-chien* (眞王帽與草王帽不能相見) "the true emperor's crown must not meet the mock emperor's crown"—until they meet on the stage, understood. The character (草) here does not mean "grass" but used for (糙) a roughneck, or bully. As Chinese conventional politeness demands euphemism of some sort—even of a bully—the character for grass is used instead of the more opprobrious one. Although the wave of democracy which has swept over China during the last few years has brought with it a perfect frenzy of rudeness, all the more curious in a nation remarkable for courtesy, it has not yet reached the Chinese stage, for which let us be truly thankful! As far as I am aware, there are only two plays where a true and mock emperor appear on the stage. One is the "Fight for

Fig. No. 102. Kuan Hsüeh.

Fig. No. 104.
Ch'ing Pien Chan Hsüeh.

Fig. No. 106.
Tao Lang Tu Hsüeh.

Fig. No. 103.
Hua Chan Hsüeh.

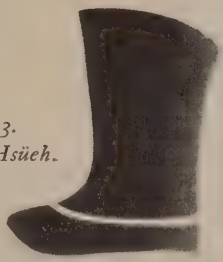


Fig. No. 105.
Chua Ti Hu.

Fig. No. 107.
Yu Lin
Sha Hsüeh.

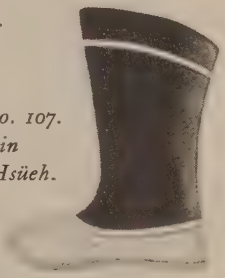


Fig. No. 108.
Ts'ai Hsieh.

Fig. No. 109.
Ying Tsui Hsieh.

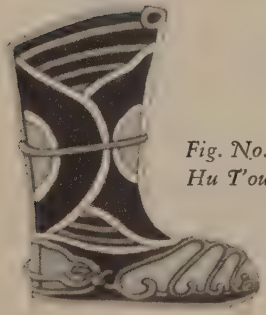


Fig. No. 110.
Hu T'ou Chan Hsüeh.

Fig. No. 111.
Hu T'ou Chan Hsüeh.

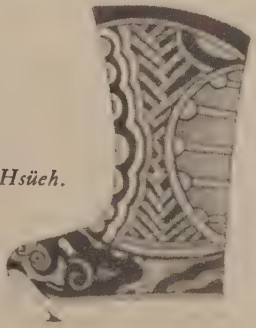


Plate No. 64.

Fig. No. 112. Tz'ŭ Ch'iao.

Fig. No. 113. Wu Ch'iao.

Plate No. 65.

Ch'êng-tu" (*Chan Ch'êng-tu*) and the other "*Mien-ch'ih-hui*" (The Meeting at Mien-ch'ih). In the "Fight for Ch'êng-tu," Liu Chang, the elder brother of Liu Pei the emperor, having taken Ch'êng-tu, arrogates the place for himself, but is defeated by Ma Ch'ao, one of Liu Pei's generals, and made prisoner. As played on the stage Liu Pei meets the mock emperor and a wordy battle ensues. In the play "*Mien-ch'ih-hui,*" the king of the Ch'in State meets the king of the Chao State—who is regarded as an usurper, and a battle royal is the result. The idea behind all this, of course, is that when the true and mock emperors meet there is going to be serious trouble, so it naturally follows that when two rival crowns (although the heads may not be in them) are exposed in the greenroom, it is likely to start a fight amongst the actors! To avoid this probable contingency, both crowns are covered till they are on the heads of their respective owners who fight it out on the stage for the edification of the audience.

The Chinese are nothing if not practical: a fight on the stage is a make-believe: but one in the greenroom may lead to serious consequences!

Fig. No. 169.
"Ssŭ-lang visits his Mother."
Ssŭ-lang and the Mongol Princess with their son in her arms, discussing his trip to the frontier to see his mother. She is reluctant to let him go for fear that he may never return.

Plate No. 88.

Fig. No. 171
"The Great Sou
Liu-lang (sitting) instructing Mêng J

Fig. No. 177.
"The Black Donkey's Plaint."
The donkey giving evidence before Judge Pao. The spirit of Ch'ü Shên in M
is listening to the case.

Plate No.

Chapter Nine.

THEATRICAL COSTUMES
(HSIANG T'OU)

Chapter Heading Illustration:
Name of Play "T'ang Huang Yu Yüeh Kung"
(Emperor Ming Huang visits Ch'ang O, the Queen of the Moon).
The Emperor Ming Huang is said to have visited
the palace of the moon on the 15th day of the eighth moon
in company with Lo Kung-yüan
who threw his staff into the moon which was converted into a bridge,
permitting him to enter the moon
where he found Ch'ang O, the Queen of the Moon awaiting him.
In this scene,
Mei Lan-fang is represented as impersonating Ch'ang O
waiting for Ming Huang, who has not yet put in his appearance.
The two figures on the left are eunuchs coming to
announce the Emperor.

Chapter Nine—*Theatrical Costumes (Hsiang T'ou).*

In China, the designing of theatrical clothing is a creative art. Their costumes are a picture gallery. If this work is to be kept within its limitations, it is naturally impossible to give a complete survey of all the varieties of the different styles.

The illustrations are given by means of facsimiles of drawings by artists of the various dynasties. The costumes generally used are of the Han, T'ang, Sung, and Ming dynasties, including a few used by the Manchus.

The leading actors generally provide their own wardrobe: the others are provided by the management, or are rented from establishments that deal in all sorts of theatrical clothing.

Many of the profession have wardrobes costing as high as $10,000. Mei Lan-fang's outfit is said to have cost something like $30,000. It is to be noted

that comedians generally wear the ancient Corean style of costume. The Argus Pheasant feathers worn on caps are from 6 to 8 feet long, and cost from $7 to $25 a pair. The fox-tails usually attached to the back of the military caps are from 3 to 4 feet long, and cost—the white being the most expensive—as much as $80 a pair.

Names and Descriptions of Costumes

(*See* corresponding numbers in illustrations).

1. *Mang-p'ao* (蟒袍). Python ceremonial robes, a name dating from the T'ang dynasty. In ancient times they were called *chien-i* "arrow robes," because they were used in archery. They are also known as "horse-shoe" sleeves owing to their resemblance to a horse-shoe. The Manchus call them *wa-hang,* referring to the concave folds across the ends of the sleeves. They are made of satin embroidered in ten colours: the principal ones are red, yellow, green, black, and white. The secondary colours are pink, light yellow, purple, blue, and pale blue. These ceremonial robes are worn by actors impersonating emperors, prime ministers and commanders-in-chief, and are worn by the class of actors known as *chêng-shêng.* (*See* Chapter seven).

2. *Tieh-tzŭ* (褶子). These robes are in various colours and elaborately embroidered. They are generally worn under the official robes, so that when the latter are taken off these inner garments represent the individual as in "easy" dress. Worn by the *hsiao-shêng* and *lao-shêng* in both civil and military plays.

3. *K'ai* (鎧). This style is worn by actors representing personages who hold both high civil and military rank, as for example, the late Li Hung-chang, who was commander-in-chief of the army and navy as well as viceroy. The *k'ai* (armour) is worn next to the body and the robe (*p'ao*) over it. In the illustration, the armour part (*k'ai*) is shown on one side, and the civil robe and sleeve on the other. In full civil parts the *k'ai* is not shown, and in the military parts, the civil robe is not worn at all. When an actor appears in this combination of *k'ai* and *p'ao* it indicates that he is representing some one who holds high civil and military rank combined.

4. *Pa Kua I* (八卦衣). "Eight Diagrams clothes." Worn by actors representing Taoists. Note the *t'ai-chi* symbol of the *Tao* of Lao-tzŭ on the

Fig. No. 114. Hsiang Yü.

Fig. No. 115. Li K'o-yung.

Plate No. 66.

Fig. No. 116. Ma Wu.

Fig. No. 117. Tou Erh-tun.

Plate No. 67.

Fig. No. 118. Ts'ao Ts'ao.

Fig. No. 119. Li K'uei.

Plate No. 68.

breast: and symbol of the Eight Diagrams (*pa-kua*) on sleeves and lower part of dress. The Eight Diagrams (some of which are repeated in the illustration) are: Heaven, Earth, Fire, Water, Hills, Thunder, Wind, and Streams.

5. *P'i* (帔). These, without a collar, are decorated with the character *shou*—longevity. Worn by the *lao-shêng* actors.

6. *P'i* (帔). This style, with wide open collar, is ornamented with figures of cranes indicating long life. This style is also known as *Hao-ch'ang* (crane-skin cloak): and *Pa T'uan Kua,* or Eight Circle cloak, referring to the circles in which the figures of the crane are embroidered. There are five of these in front and three on the back of the robe. Originally worn by Taoist monks. Worn by *lao-shêng* and *lao-tan* actors.

7. *Nü Tou P'êng* (女斗蓬). These, although called "women's capes," are also worn by the *wu hsiao shêng* actors. They are in all colours, not necessarily red as shown in the illustration. Worn in both civil and military plays by *hua-tan* impersonating Imperial ladies and wives of high officials. Originally a Mongolian costume worn in stormy weather.

8. *P'ao* (袍). Civil official dress. They are generally in red, yellow, purple, blue, and black colours. The first three show the higher ranks, blue comes next and black is the lowest. The patch on the breast is called "*Pu-tzŭ*" (insignia). The belt is the *Yü-tai* "jade girdle."

9. *Ma Kua* (馬褂). Yellow Riding Jacket. Ornamented with the character *shou*—longevity. Worn by actors impersonating emperors, princes, and high officials. The *ma-kua* for ordinary wear is generally in black.

10. *P'ing-chin-chia* (平金甲), *P'ing-chin-k'ao-tzŭ* (平金靠子), or simply *K'ai* (鎧). Coat of mail. Worn by actors representing high military officers, such as *hu-tzŭ-shêng* and *ta-hua-lien.*

11. *K'ua-i* (袴衣). Also known as *K'ao-tzŭ* (靠子). These are in all colours. Worn by *tao-ma-tan* and *wu hsiao-shêng* actors only. Not used in civil plays.

12. *Nü Mang P'ao* (女蟒袍). Woman's python robe, worn by *ch'ing-i* and *hua-shan-tzŭ* impersonating empresses, princesses, imperial concubines, etc.

13. *T'ang Ni K'ai* (猻猊鎧). Coat-of-mail. Worn by actors representing high military personages, such as Wang Liao (*See* p. 149).

14. *Fu Kuei-i* (富貴衣). Worn by actors personating indigent *literati.*

The term *fu kuei-i* means "wealth and honour clothes," referring to the various parti-coloured patches indicating a checkered existence, but which, euphoniously exemplifies a pious hope for the future (*See* p. 56).

15. *Nü Ao Tzŭ* (女襖子). A style of skirt, jacket and sash worn by *ch'ing-i*.

16. *Nü Hua Ao* (女花襖). This is a new style worn by *hua-tan* impersonating maid-servants, etc.

17. *Ch'ên-i* (襯衣). Unlined inner dress, worn with full robe by the *hsiao-shêng* actors.

18. *Nü Ao Tzŭ* (女襖子). Worn by *ch'ing-i*. In this style the feet are not exposed to view.

19. *Nü Ao Tzŭ* (女襖子). Worn by *hua-tan* representing maid-servants. Note the trousers, no skirts.

20. *Nü Hua P'ao* (女花袍). Worn by *chêng-tan* and *lao-tan* personating empresses, princesses, etc.

21. *Ch'i P'ao* (旗袍). Ordinary outer dress worn by *tan* personating Manchu ladies. They are also called *Ch'ang-i* or "crane's-down robe."

22. *Ch'i P'ao* (旗袍). Manchu robe and jacket worn by *chêng-tan* personating Manchu princesses.

23. *Yün Chien* (雲肩). Lady's tippet or collar, known as "cloudy shoulders." Worn by *hua-tan* and *ch'ing-i*.

24. *Hu-ling* (護領). Style of collar worn by *tao-ma-tan* and *wu hsiao shêng*.

25. *Yün Chien* (雲肩). Similar to No. 22, but without fringes and tassels. Worn by *ch'ing-i* personating fairies, etc.

26. *Hua K'an Chien* (花坎肩). Embroidered sleeveless jacket, worn by *hua-tan* personating maid-servants, etc.

27. *Yu Chin* (油襟). Style of apron worn by female go-betweens and female comedians. The very name "oily" or "slippery" indicates their untrustworthiness!

28. *Hao K'an* (號坎), or *K'an Chien* (坎肩), or *Pei-hsin* (背心). Sleeveless uniform jacket worn by soldiers. In all colours.

29. *Shou Chüan* (手絹). Handkerchief. All *hua-tan* use a handkerchief to flirt with. Sometimes it is attached to the button-hole of the lapel of

Fig. No. 121. Yao Ch'i.

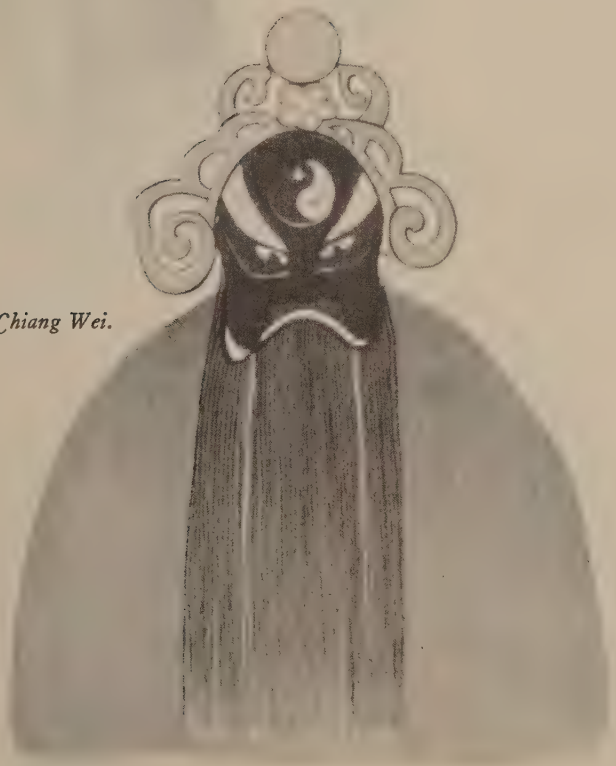


Fig. No. 120. Chiang Wei.

Plate No. 69.

Fig. No. 122. Chang Fei.

Plate No. 70.

Fig. No. 123. Chêng En.

Fig. No. 124. Yang Ch'i-lang.

Plate No. 71.

the jacket, the ends lifted up and held to the mouth or eyes, each movement having some particular meaning: a sort of hieratic gesture supposed to be *distingué*.

30. *Ts'ai K'u* (彩 褲). Ornamented trousers—all colours—worn by *tan-chüeh* (female impersonators). Those worn by men (*chüeh*) are quite plain without any decoration.

31. *Hung I* (紅 衣), "red jacket" (also called *Tsui-i,* "criminal clothes") worn by men or women condemned to death.

32. *Hung K'u* (紅 褲). Trousers, to match the above.

33. *Piao Nang* (鏢 囊). A kind of bag invented by one Huang T'ien-pa, a Chinese Robin Hood, which he always kept filled with iron nails (said to be always seventy-two in number, which he practised with) which, in a fight, he would throw at his adversary's eyes, throat and shoulders to put him out of action. Only used in plays such as the "Village of the Savage Tiger" and the "Fight at the Temple of Chêngchou."

Another sort of Robin Hood was one Li Wu who also had a *Piao Nang* in which he kept the bullets for firing out of a bow with a socket fixed in the middle. He is said to have had his name stamped into each bullet to let those whom he fired at know that they came from him. Evidently quite a daring character for a Chinese! These *Piao Nang* are only used by *wu-shêng* actors.

34. *Yü Tai* (玉 帶). "Jade-girdle." Always worn outside of the *p'ao* and *kuan* official ceremonial robes.

35. *Luan Tai* (欒 帶). Military sash used by *wu-shêng* actors. The character *luan* indicates that they may have audience with the emperor and give advice on matters pertaining to war. The knot is called "butterfly knot." They are in all colours and patterns.

36. *Han Chin* (漢 巾). This "sweat-cloth" sash is only worn by the *tan-chüeh* (female impersonators). They are in all patterns and colours.

37. *Hu Chin* (護 襟). Style of apron worn by *hua-tan*. They are also called *Yu Ta Chin* (油 大 襟).

38. *Kung Chün* (宮 裙). "Palace skirts." In the illustration these are spread out to show the front, back and sides. Worn by the *tan-chüeh* personating empresses, princesses, imperial concubines, etc.

39. *Po Tieh Ch'ün* (百褶裙). Also called *Po-chê-êrh* (a hundred pleats). Worn by the *tan-chüeh*. In times of distress, court trials, etc., the skirt is pulled up by the hands to screen the face from the bystanders, which is considered good form.

40. *Pei Hu Ch'i* (背護旗). "Back protecting flags." These are strapped over the back of the shoulders outside of the coat-of-mail. Worn by actors representing commanders-in-chief, generals, etc. They were originally bestowed by the emperor as a token of authority invested in the holder thereof. Also used to direct the movements of troops. The colours must always match the costume worn. If the costume is yellow for example, the flags must be in yellow and so on with the various colours used in the costumes. Recently I have seen six, and even eight flags used in the *Pei Hu Ch'i* (although originally there were only four). They are supposed to add to the martial appearance of the wearer.

Chapter Ten.

HATS AND CAPS
(MAO CHIN)

Chapter Heading Illustration:
Name of Play "Chên Hsiang T'ing"
(Pavilion of Concentrated Fragrance).
The Emperor Ming Huang and
his consort Yang Kuei-fei
enjoying the flowers in the
Pavilion of Concentrated Fragrance.
Mei Lan-fang in the
rôle of Yang Kuei-fei.

Chapter Ten—*Hats and Caps (Mao Chin)*

MAO generally refers to the hard, and *Chin* to the soft material used. The various colours generally synchronize with those of the corresponding costumes. (*See* illustrations).

1. *Fei Lung Mao* (飛龍帽). Side view of Emperor's travelling cap. Embroidered in gold, red, and blue. Note the topknot called *Suan-pan-ko-ta,* "garlic quarter buttons," from their fanciful resemblance to that evil-smelling but healthy tuber.[1] The band around the cap is embroidered with

[1] The garlic is an emblem of numerous progeny: by this is meant sons and grandsons. The Manchu Emperors were not in favour of their sisters (*kung chu*) giving birth to children hence, when married off they seldom if ever (perhaps nine out of ten) gave birth to any children, and then

two dragons contending for the pearl in the centre. A large woollen rosette is set over the forehead and two strips of silk decorated with gold thread hang down from the back.

2. *T'ai Tzŭ Kuan* (太子冠). Prince's crown. This is simply an ornamented topknot made of red wool and surmounted with pearls, with silken tassels suspended on all sides, short in front and long behind. Also called *Hai-erh-fa* or "children's hair."

3. *Chung Sha Mao* (忠紗帽). A square cap made of gauze with two stiff flaps on which are embossed in blue various flowers. Worn by actors representing *loyal* characters.

4. *Fu Ma Kuan* (駙馬冠). Headdress worn by an Imperial son-in-law.

5. *Shuai K'uei* (帥盔). Style of helmet worn by a commander-in-chief.

6. *Wu Shêng Chin* (武生巾). A close-fitting cap with *Ju-i* ears, worn by *wu-shêng* actors.

7. *Lao Mao* (羅帽). Sextagonal-shaped cap with woollen rosette. Worn by attendants, servants, etc.

8. *Fêng Mao* (風帽). Wind cape. Also called *Hung-mao-chao.* Mostly worn by actors (*lao-shêng*) personating aged personages. Originally a Mongolian costume.

9. *Ya Wei Chin* (鴨尾巾). "Duke-tail cap." This headdress is made out of soft material to represent ducks' feathers spread fanwise across the crown. Worn by actors personating aged husbandmen, woodcutters, etc.

10. *Chien Sha Mao* (奸紗帽). Round hat made of black gauze, with two flaps either square or oval in shape. Worn by actors representing traitors. Hence the name *chien* (traitor) prefixed.

11. *Hsüeh Shih Mao* (學士帽). Scholar's cap. Blue cap, double

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only if the medicine administered to them was inefficatious. The Imperial son-in-law was an "outsider," so that if he died before the Princess his wife, the tomb was not closed and no *Pei* (tombstone) erected until the death of the Princess whose remains would be interred alongside of him and the tomb sealed and *Pei* erected.

If, however, the Princess died before her husband, she was given her own tomb and *Pei,* her husband not being interred with her. He was simply given an ordinary grave without any *Pei* or tombstone erected to his memory. There are quite a number of the *Peis* in the vicinity of Peking (now called Peiping): those with the *Pei* showing that husband and wife are lying in the same tomb, and others showing only the *Pei* and tomb of the Princess. In this way we can tell at a glance which of the two died first!

Fig. No. 125. Chiao Tsan.

Fig. No. 126. Chao K'uang-yin.

Plate No. 72.

Fig. No. 127. Chou Ts'ang.

Fig. No. 128. Pao Chêng.

Plate No. 73.

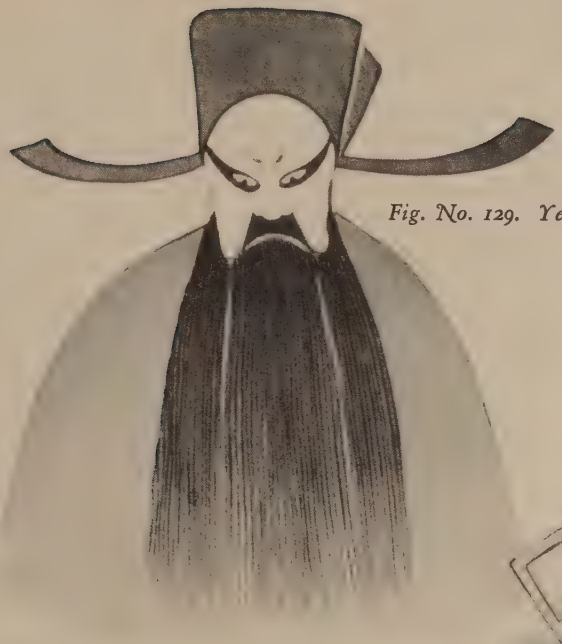

Fig. No. 129. Yen Sung.

Fig. No. 130. Chuan Chu.

Plate No. 74.

crowned, with two long flaps or wings. Small rosette of woollen fabric with pearl in centre. Worn by poets, scholars, etc.

12. *Wên Shêng Chin* (文生巾). A small close-fitting black cap edged with blue. Pearl in centre of forehead. Worn by students.

13. *Kuan Chin* (綸巾). Blue skull cap, with emblem of *Pa-chên T'u,* "Eight Tractical Dispositions" of troops invented by Chu-Ko Liang (K'ung-ming), China's great strategist. This style of cap is only worn by actors impersonating K'ung-ming on the stage.

14. *Liu Pan Chin* (六瓣巾). Soft, black cap: somewhat similar to a "tam-o-shanter." Showing front and side views when pulled over sideways. Worn by attendants, servants, etc.

15. *Tsa Chin* (紮巾). A convoluted cap of soft material, with a stiff rim. Decorated with woollen rosettes studded with pearls. Worn by young military officers, such as Chao Tzŭ-lung.

16. *Tao-ying-k'uei* (倒纓盔). "Hanging tassel helmet" or *Ho-yeh-k'uei* (荷葉盔) "Lotus leaf helmet." It is seven-cornered with a large red feather attached. Only worn by actors representing Chou Ts'ang, the god of War's horseman and bearer of his Green Dragon Sword; and Pa Wang, king of the Ch'u State. (*See* Chapter thirteen).

17. *Ta Chiang K'uei* (大將盔), or *Tzŭ Chin K'uei* (紫金盔). Helmet with two large Argus tail feathers, to which sometimes is added two fox tails (*see* No. 40), or a fox tail curled over the head (*see* No. 31). Only worn by actors impersonating commanders-in-chief. The fox tails are only used when representing a Mongolian chieftain, etc.

18. *Shih Tzŭ K'uei* (獅子盔). "Lion helmet." So-called because it is surmounted by an imitation lion's head. Worn by actors personating commanders-in-chief.

19. *Ma I Chin* (馬尾巾), or *Wei Tzŭ Mao* (尾子帽), "Horse tail cap." Resembles our "dunce" cap with emblem of calthrop leaf over centre of forehead. Also known as *K'ai-k'ou-t'iao* (開口跳), because mostly worn by comedians.

20. *Sêng Mao* (僧帽). Buddhist monk's cap, and worn by actors impersonating them.

21. *Tao Mao* (道帽), worn by actors personating Taoists.

22. *Huang Ti Kuan* (皇帝冠). Emperor's crown. A highly decorated headdress embroidered with two dragons. The pearl in the centre is called "keep the dust off pearl" (*Pi Ch'ên Chu* 避塵珠). *See "Peking,"* by Juliet Bredon, 2nd edition, p. 259.

23. *Ts'ao Mao* (草帽), a grass or straw hat worn by woodcutters, fishermen, etc.

24. *Wa Wa Ch'üan* (娃娃圈). Babies' headdress. Used by actors personating children on the stage. It is simply a headband with silken threads suspended.

25. *Wên Shêng Chin* (文生巾). Style of headdress made of soft material worn by actors impersonating students.

26. *Yüan Wai Chin* (員外巾). Cap of soft material worn by actors impersonating wealthy personages or retired officials. These generally have the character *shou*—"longevity"—embroidered on each panel.

27. *Ju I K'uei* (如意盔). "As you like it" or "Easy helmet." Worn by actors personating young gentlemen.

28. *Lo Mao* (羅帽). Similar to No. 7, but rather narrower and higher in the crown. Also called *Liu-pan-chuang-shih-chin* (六瓣狀士巾), "Sextuple *primus* cap." Worn by actors representing elderly military officers.

29. *Shu Li Chin* (書吏巾). Worn by actors representing official clerks in *yamên*.

30. *Lao Hu Mao* (老虎帽). "Tiger-head (wind) cape." Worn by actors taking the part of a tiger.

31. *Fan Wang K'uei* (番王盔). Worn by actors impersonating Li K'o-yung (*see* p. 158). This style of helmet is surmounted with two large Argus tail feathers and a white fox tail curling over the crown. (*See* No. 40).

32. *Erh Pu Wên* (耳不聞). Also called *Wên-yüan-shuai-k'uei* (文元帥盔). This is a close-fitting helmet with wide flaps, implying, as the name indicates, "Unable to hear," but really means that the wearer does not want to hear or listen to intrigue of any kind. Taken from an incident in the life of Kuo Tzŭ-i, a famous general who refused to listen to the advice of suspected traitors, and so covered up his ears with his hands!

33. *Chiang Chün K'uei* (將軍盔). Sort of helmet worn by actors impersonating retainers of higher military officers.

Fig. No. 131. Kuang Kung.

Plate No. 75.

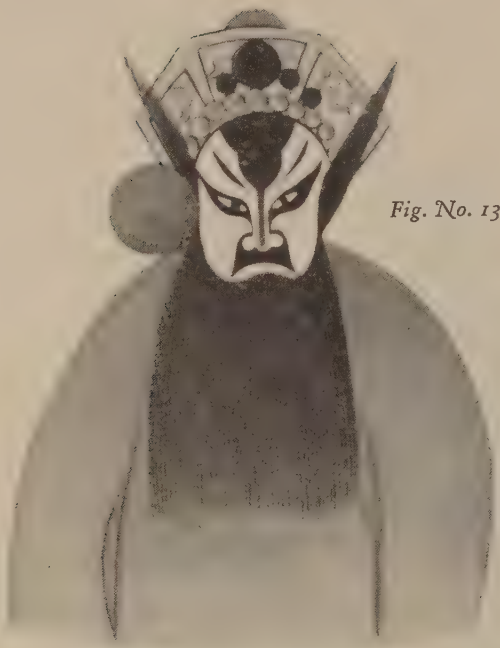

Fig. No. 132. Mêng Liang.

Fig. No. 133. Ying K'ao-shu.

Plate No. 76.

34. *Fêng Kuan* (鳳 冠). Phœnix crown. A highly decorated headdress worn by actors impersonating empresses and princesses. Has a figure of a phœnix attached over centre of forehead.

35. *Mien Shu* (冕 旒). Emperor's crown. Only worn by actors impersonating Ch'in Shih Huang, the First Emperor.

36. *Ta Yeh Chin* (大 葉 巾). "Large leaf cap." Worn by stage messengers, etc.

37. *Ping Tsu Mao* (兵 卒 帽). Style of cap worn by soldiers.

38. *T'ai Chien Kuan* (太 監 冠). Eunuch's headdress.

39. *Chan Mao* (氈 帽). Felt cap. Worn by actors representing servers of wine. Originated in Mongolia.

40. *Ta Wang O Tzŭ* (大 王 蛾 子). Similar to No. 31, except that the fox-tails hang down behind. Worn by actors representing Mongolian chiefs. The name means "Prince's Moth headdress" from its fanciful shape to a moth.

41. *Ta O Tzŭ* (大 蛾 子). Big Moth. Similar to No. 40, but without the fox-tails, indicating a *Chinese* general. Worn by actors personating Chou Yü.

42. *Chüeh Hsiang Tiao Mao* (爵 相 貂 帽). Worn by actors impersonating Kuo Tzŭ-i (*see* No. 32) who was ennobled as Prince, hence the *chüeh* (rank) prefixed to *Hsiang* (Prime Minister).

43. *Hsiang Tiao Kuan* (相 貂 冠). Prime Minister's hat. Only worn by actors (*ta-hua-lien*) impersonating the infamous traitor, Ts'ao Ts'ao. (*See* Chapter thirteen).

44. *Shuai Fa* (甩 髮). "Dishevelled hair." Divided into three sections: (*a*) *shui-sha* (水 紗) which is tightly bound round the head, drawing up the corner of the eyes giving them an oblique appearance. (*b*) *wang-tzŭ* (網 子) or net, which fits closely on the head over the *shui-sha,* and (*c*), the *shuai-fa,* or false-hair, which is inserted in the hole in the *wang-tzŭ.* Used by actors representing personages supplicating for mercy, dismissed officials praying for reinstatement, etc. Comes in very handy when knocking the head on the floor (*k'out'ouing*), etc. The *shuai-fa* can then be swung or swayed in all directions as when indicating distraction. Not used by *hua-tan* actors. (*See* No. 45, below).

45. *Nü Shuai Fa* (女 甩 髮). This style is used by the *tan* called *ch'ing-i*

mostly when taking parts that require the swaying of the hair about in times of distress, etc.

46. *Nü Fa Liu* (女髮綹). Mostly worn by *ch'ing-i* signifying that they are in trouble of some kind, such as escaping from a famine, or in trouble with their relations. The hair is not swayed about as in the case of the *Suai fa.*

Chapter Eleven.

JAN K'OU (髯口)
BEARDS,
WHISKERS, ETC.

Chapter Heading Illustration:
Name of Play "Ni (or I) Shang Yü I"
(Rainbow Skirts and Feather Jackets).
Ming Huang on his
trip to the Moon (see play, Chapter No. 2,
T'ang Huang Yu Yüeh Kung");
saw ladies of the moon dressed in Rainbow skirts
and feather jackets.
Mei Lan-fang in the rôle of Yang Kuei-fei.

Fig. No. 178.

"Unfrocking an Emperor."

Kao Huei-tê reprimanding the Emperor for killing Lu Chêng-an. The Emperor on the left in yellow robe.

Plat

Fig. No. 181.

"Mulien Rescuing his Mother in Hades."

Mulien and the Chief Demon discussing the release of his mother. Mulien is holding the Chiu-lien-huan in his right hand. His mother is on the wall listening to their conversation. As will be noted by the two pegs and strings she is gagged—a cruel punishment when we remember the loquaciousness of Chinese women—to prevent her from speaking. The demon is holding in his left hand his staff of office called lang-ya-pang, studded with nails with which he inflicts punishment on the shades below.

Plate No. 100.

Fig. No. 182.

"The Burning of Cotton [illegible]

Representing Chieh Chih-t'ui and his mother making [illegible] sentation of the latter on the two painted boards.

Chapter Eleven—*Jan K'ou* (髯口): *Beards, Whiskers, etc.*

See Illustrations.

1. *Man-jan* (滿髯). Full beard in black, grey, or white, representing the various ages of the personages impersonated. Black is middle age, grey verging on one's autumn years and white very old. Worn by the *Hu-tzŭ-shêng* and *Ta-hua-lien.*

2. *San-jan* (三髯). Beard divided into three parts: black, grey, or white. Worn by *Lao-shêng* actors.

3. *Cha* (扎). Full beard, similar to the *San-jan,* but leaving an aperture through which the mouth is exposed. Colours: red or black. Worn by *Ta-hua-lien.*

4. *Chou-san* (丑三). Three long wisps. Worn by comedians representing petty officials.

5. *Tuan-san* (短三). Three short wisps, in black or white. Worn by aged soldiers.

6. *I-tzŭ* (一字). A bit of a moustache reaching to the ears. This style is used by actors who represent uncouth persons younger than those that use the *Cha* (No. 3).

7. *Tiao-ta* (吊搭). This style combines a moustache, ear wigs and goatee. Colours: black or white. Worn by *Wên-ch'ou.*

8. *Pi-cha* (鼻扎). A moustache to which are attached two hooks which are inserted into the nose to keep the *Pi-cha* in position. Worn by *Wên-ch'ou.*

9. *Ch'iu-jan* (虬髯). A sort of half-whiskers. Chou Ts'ang, the God of War's henchman, is always depicted with this style: also Lu Chih-shên, a famous swashbuckler mentioned in the *Shui Hu* or "River Robbers," as well as the *San-hsia* "Three Robin Hoods" of the T'ang dynasty.

10. *Wang-pa-hsü* (王八鬚). "Tortoise beard." The very name is vulgar in the extreme. Worn by actors personating executioners and butchers, who have not a very enviable reputation in China.

11. *Erh-t'iao* (二挑). Worn by *K'ai-k'ou-t'iao* actors.

12. *Erh-t'iao* (二挑). Style worn by *Wu-ch'ou* or *San-hua-lian* (三花臉).

13. *I Ch'o* (一戳). Worn by *Wên-ch'ou.* Lit., a stamp or "chop."

14. *I Ch'o* (一戳). Same, reversed, worn by comedians generally.

15. *Ssŭ Hsi* (四喜). "Four Joys," used by *Wên-ch'ou.*

Chapter Twelve.

THEATRICAL BOOTS AND SHOES

Chapter Heading Illustration:
Name of Play "T'ien Nü San Hua."
(The Fairy Queen Scattering
Flowers from Heaven).
Mei Lan-fang in the rôle of
the goddess.

Chapter Twelve—*Theatrical Boots and Shoes.*

See Illustrations.

BOOTS in China are said to have been first worn during the reign of Chao Lung Wang of the Chou dynasty in 571–545 B.C., but were not in general use before the Sui and T'ang dynasties, and then only by the official classes. On the stage they are only worn by actors wearing the *Mang P'ao* and *P'i* costumes.

Descriptions.

1. *Kuan Hsüeh* (官靴). "Official Boots." These have very thick white soles (generally about three inches high): they are also called *Ts'ai-kuan* or "lucky official" by the profession. The material is black satin. Mostly worn

by actors representing high civil officials: sometimes, also, by the higher military officers. Commonly known as *Pang-êrh-t'ou,* a sort of beetle resembling a cricket to which the toe of the boot is likened.

2. *Hua Chan Hsüeh* (花戰靴). "Embroidered war boots." Thick white soles (about two inches high). Made of satin. Worn by actors personating high military officers.

3. *Ch'ing Pien Chan Hsüeh* (青邊戰靴). "Black satin boots," embroidered in various patterns. Worn by actors personating military officers.

4. *Chua Ti Hu* (抓地虎). "Clutching floor tiger:" also called *K'uai,* or "quick" boots. Worn by actors in military plays where rapid action is required.

5. *Tao Lang Tu Hsüeh* (刀螂肚靴). "Praying Mantis Boots." So-called from their fanciful resemblance to that beetle. Worn by the *K'ai-k'ou-t'iao* actors.

6. *Yü Lin Sha Hsüeh* (魚鱗洒靴). "Spread-out fish scales." As will be noted, the lower part into which the foot fits, resembles layers of fish scales. Worn by military actors, also *K'ai-k'ou-t'iao.*

7. *Ts'ai Hsieh* (彩鞋). "Ornamented shoes." Commonly known as *Fu-tzŭ-lü,* or "happiness and old age fairy shoes." So-called because the toes are embroidered with the figure of a bat [emblematical of happiness, as *fu* (bat) has the same sound as *fu,* happiness] and the character *shou* (old age) in the centre of the bat: the sides are embroidered in a cloud design, in which fairies are supposed to dwell. Worn by the *Ch'ing-i.* This style is said to have originated with a *Tan-chüeh* named Wei Ch'ang-shêng during the reign of the Emperor Ch'ien Lung.

8. *Ying Tsui Hsüeh* (鷹嘴靴). "Falcon's Beak Shoes"—from their supposed resemblance to a hawk's beak, and denoting courage in warfare. Worn by actors in military plays where much rapid action is required.

9. *Hu T'ou Chan Hsüeh* (虎頭戰靴). "Tiger Fighting Boots"—old style. Worn by actors personating high military officers, such as commanders-in-chief.

10. Same as No. 9 above (new style). These are made of ornamented leather painted in various colours. The toes of the boots resemble a tiger's head, hence the name as above.

11. *Ch'iao,* or *Tz'ŭ Ch'iao* (跐蹺). Imitation small feet. These are no-

Fig. No. 134. Shêng.

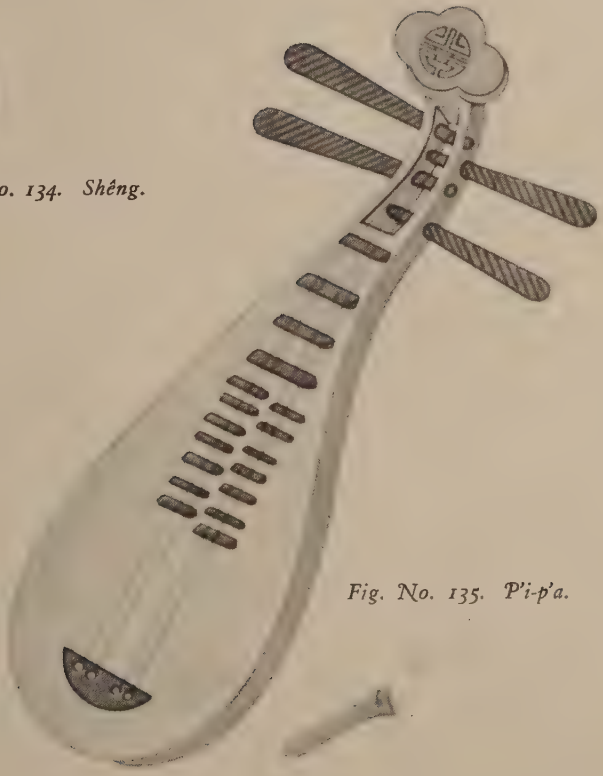

Fig. No. 135. P'i-p'a.

Plate No. 77.

Fig. No. 136. San-hsien.

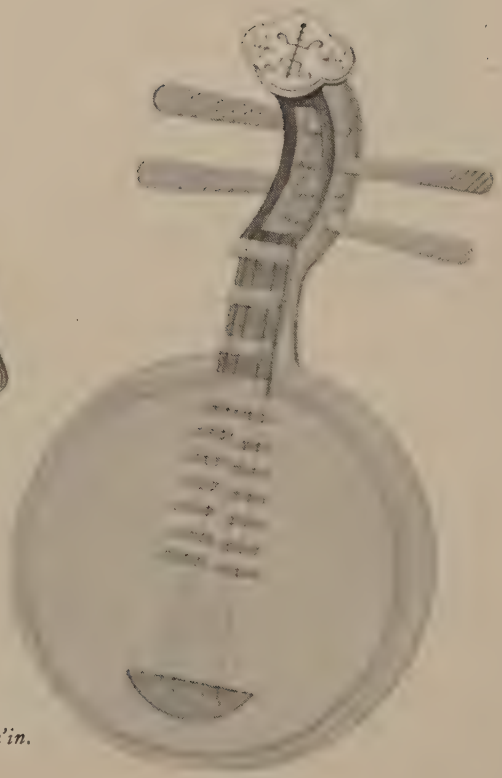

Fig. No. 137. Yüeh-ch'in.

Plate No. 78.

thing but a solid block of wood shaped like a small foot, with leggings—also of wood—attached. This style is only used in the civil plays. The actors (*Hua-tan*) are trained from very early youth to wear this style of foot-gear. The natural foot of the wearer is first placed on top of the false foot, and then tightly bandaged in, so that the natural foot cannot be seen. In the civil plays, with this style of shoe, the weight of the body is thrown on the ball of the foot entirely. The false foot is about three inches high and the total length of the leggings about fourteen inches: so that the *Hua-tan* that wear them appear at least three inches taller than they really are. The character *tz'ŭ* really means to stand on tip-toe; the *ch'iao* refers to the false shoe. They are said to have been introduced during the reign of the Emperor Ming Huang, although one authority states that they were first used during Ch'ien Lung's reign.

12. *Wu Ch'iao* (舞蹻). Only used in military plays. As will be noted in the illustration, the weight of the body is here thrown on the centre of the foot. These latter are worn in a very peculiar fashion: the trousers, which are very long and wide, made of soft silk, are pulled over the false and real foot reversed and very tightly tied and bandaged together: the wooden leggings are then tightly strapped around the leg, after which the trousers are pulled up and tied around the waist. As the trousers are exceedingly baggy and of soft silk, the real and false foot are not exposed, all one sees is the small "peg" in the centre. One might say that they are walking on a pair of very short stubby stilts, which, in fact, is what they really are as far as locomotion is concerned.

To the toes of the false foot a small iron hook is attached, by means of which, when kicking about as in the military combats, they sometimes give their opponent a nasty fall—by dragging or pulling them down to the floor. Robbers also frequently have a small iron hook attached to a heavy pair of shoes, which they use to "hook" their victim by the clothes and jerk him down to the ground, when, of course, he is at the robber's mercy.

Chapter Thirteen.

KOU LIEN (勾 臉).

Chapter Heading Illustration:
Name of Play "Yü Pei T'ing" (Pavilion of the Imperial Tablet).
Mei Lan-fang in the rôle of Yüeh-hua, wife of Wang Yu-tao.
This drama concerns the story of a young scholar,
Liu Hsia-hui, who is caught in a storm and seeks shelter in a
Pavilion containing an Imperial Tablet,
but on finding a young woman in there already,
he passes the night under the eaves outside.
Not a word is spoken between them.
On her return home
she tells her husband's sister of the young man's gallant action.
The sister, however, makes Wang Yu-tao believe
Yüeh-hua is not true to him,
so he sends her back to her parents (practically a divorce).
Subsequently, on discovering the true state of affairs,
he takes her back and apologises.
Liu Hsia-hui takes his degree and Wang Yu-tao gives him his sister
(who had made all the trouble) for wife.

Chapter Thirteen—*Kou Lien* (勾臉).

(*See illustrations*).

IT will be noted that no two faces are painted exactly alike. An idea of the inherent qualities of the individuals concerned may often be gauged by the various colours. Red, for example, generally denotes loyalty, sacredness, or some other divine quality. Purple indicates loyalty to a lesser degree than red. Black indicates good but rather uncouth characters. Blue shows that the individual is of tiger-like ferocity, crafty, haughty, etc. Yellow shows all the qualities of the blue, but to a lesser degree. Green indicates an unstable, unreliable, character. Orange, and pale-grey indicate old age. Only a few of the best known characters are given in the selection.

1. *Hsiang Yü* (項羽). King of the Ch'u State, 233–200 B.C. Commonly known as Pa Wang. Colours: pale white, and black. The oblique eyebrows represent him as a dignified villain. Pa Wang is the only character represented with this type of eyebrow, somewhat resembling our dollar symbol. He wears the *Tao-ying-k'uei* style of helmet (Fig. 56). Wonderful things are said about this man. He is said to have had four nipples: and could hoist himself three feet off the ground by his own hair! He also wears the *Cha* style of beard. The pale-white face represents a villain of the deepest dye. *See* the play "The Fight at Jung-yang," p. 156.

2. *Li K'o-yung* (李克用). This style of face is called *San-k'uai-wa,* or three sections of tiles; red, black, and white. Part of the face is of a reddish-brown. The eyebrows are melon seed shaped in grey, representing him in old age. He is a type of good *Ta-hua-lien.* Wears the *Man* or full beard in white (old age). For biographical notice, *see* the play "Flying Tiger Hill," p. 157.

3. *Ma Wu* (馬武). Colours: green, blue, red, and black: showing that he has a little of all the qualities stated above. Wears the red *Man* style of beard, and the *Lo-mao* hat (Fig. 68). Was a commander in the service of Kuang Wu Ti, Emperor of the later Han dynasty. He is said to have been so frightfully ugly that the Emperor hated the very sight of him, but retained him owing to his prowess in war. Had been a rebel and tendered his submission, hence his face is dubbed with green and blue (loyal character).

4. *Tou Erh-tun* (竇二墩). This style is called *Erh-hua-lien* and is the most difficult to paint. Colours: indigo-blue face; forehead, temples, and lines beneath the eyes and nose are in red, black, and white. Above the eyes are two broad stripes in red. The eyebrows are painted in white in which is represented a figure of a halberd in black (an instrument of which he was an expert user). Two false eyes in yellow and black are painted beneath the natural eyes (indicating that he had such wonderful eyesight that he could even see in the dark). He had been a rebel, but finally tendered his allegiance to the Manchu Emperor K'ang Hsi. Is the principal character in the play *Lien Huan T'ao,* "Bandits' Lair."

5. *Ts'ao Ts'ao* (曹操). A great rebel, one of the most infamous traitors in Chinese history during the war of the Three Kingdoms. He is probably represented on the stage more than any other character and throughout all the

Fig. No. 138. Hu-hu.

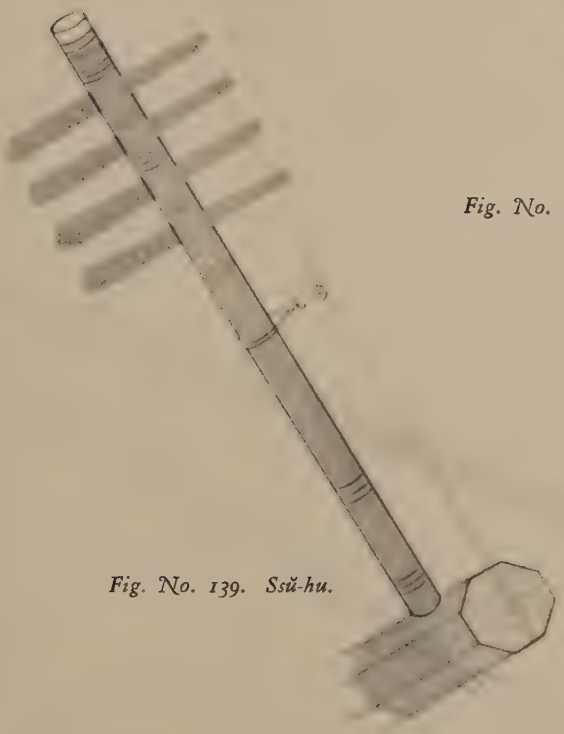

Fig. No. 139. Ssŭ-hu.

Plate No. 79.

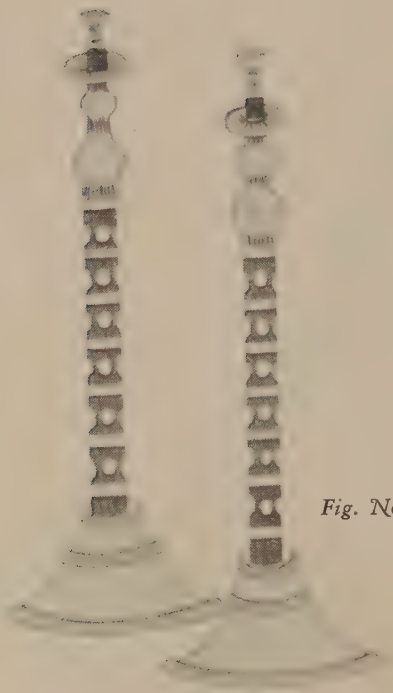

Fig. No. 142 So-na.

Fig. No. 143. Pang-tzŭ.

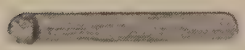

Fig. No. 140. Hsiao.

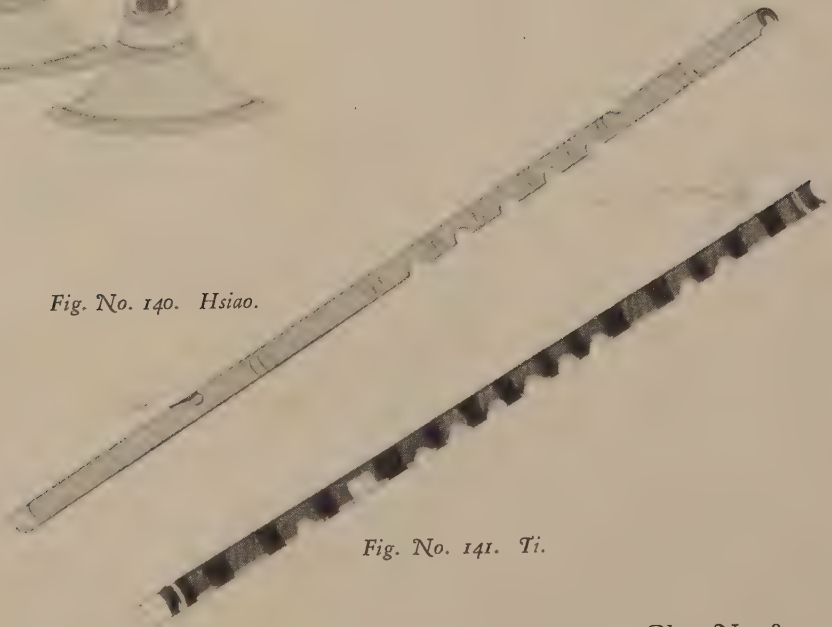

Fig. No. 141. Ti.

Plate No. 80.

stages of his life, so that the face paintings of him vary exceedingly, except the one of pale-white (no oil being mixed with the colour).[1] The representation given of him in the illustration shows him when he was about sixty. Note the thin eyebrows which, together with the pale face, indicate *the* traitor *par excellence*! When his son (Ts'ao P'i) became Emperor, Ts'ao Ts'ao is depicted with a figure of a black bat on his right temple and symbol of the sun on his left temple, indicating that he was now of royal blood. He is sometimes depicted with a lot of criss-cross lines on his face called *ts'ang-ying wên* (fly tracks), which indicates, not only old age, but a crafty, treacherous, villainous nature. Wears the *Chien Sha Mao,* Fig. 50.

6. *Li K'uei* (李逵). A famous swashbuckler mentioned in the celebrated novel *Shui Hu* or "River Robbers." Noted for his skill and bravery in killing four tigers that had killed and eaten his mother. Colours: white, red, and black. Wears the *Wei Tsŭ Mao,* Fig. 59.

7. *Chiang Wei* (姜維). This is another type of the *San-k'uai-wa.* With the exception of the beard, eyes and eyebrows and the emblem on forehead, which are in black and white, the rest of the face is in crimson. The *T'ai-chi,* or "absolute emblem," indicates skill in strategy in which he was an expert master. General and associate of Chu-ko Liang, China's most famous military strategist. Is the leading character in the play called *T'ien Shui Kuan,* "Heaven's Water Pass," where he is defeated by Chu-ko Liang, and after submission, joins the latter against Ts'ao Ts'ao. He is also extolled for his kindness to his mother. The strangest part of this make-up is that Chiang Wei is the only character depicted with the *T'ai-chi* emblem, while Chu-ko Liang, who was his superior in strategy, is without it. The latter, however, is always depicted as carrying a feather fan which, whenever he was in doubt, he looked at, and it gave him inspiration. Although Chiang Wei distinguished himself in many campaigns, he failed to oppose the armies of Wei, and at the close of the reign of the Emperor Hou Chu of the minor Han dynasty, he was taken prisoner and put to death.

[1] Oil is mixed with the various colours applied to the face paintings (except in that of an actor who plays the part of a traitor) in order to give the skin a glossy appearance. A traitor's face never shines. Even in the case of Wei Yen, a traitor of the Three Kingdoms, whose face is a very dull red, no oil is mixed with the colour. Are not our own villains on the stage generally depicted as of a pale complexion?

8. *Yao Ch'i* (銚期). Colours: face white. Lines about the ears, eyes, mouth and nose are in black, and with a broad black stripe reaching from the end of nose to top of forehead. Eyebrows are in the style known as *Kua-tzŭ,* or melon seed shape. Is the leading character in the plays called *Nao K'un Yang,* "Brawl at K'un Yang;" *Shang T'ien T'ai,* "Ascending the Terrace of Heaven;" *Ts'ao Ch'iao Kuan,* or the "Pass at Ts'ao Ch'iao," and the "Capture of Loyang,"—*Ch'ü Loyang.* He was a commander-in-chief under Liu Hsiu in his wars against Wang Mang and assisted the former in ascending the Throne in A.D. 25. Loyal character.

9. *Chang Fei* (張飛). Face colours: brownish-white, and black. This style is called *Hu-tieh-lien,* "Butterfly" pattern. Sworn brother of Liu Pei and Kuan Yü. On the death of Kuan Yü at Mai Ch'êng, Chang Fei ordered two of his officers to at once prepare thousands of suits of mourning clothes for his troops, to be worn in the campaign against Sun Ch'üan, Kuan Yü's slayer. As they could not possibly obtain sufficient tailors to make the clothes within the stipulated time—24 hours—and fearing that Chang Fei, who was of an impetuous nature, would brook of no delay, and might kill them in consequence, they assassinated him in order to save themselves.

10. *Chêng En* (鄭恩). Colours: red, black, and white. The red indicates loyalty, and the heavy black and white strokes, uncouthness, but honesty withal. *See* the play *Chan Huang P'ao,* p. 138.

11. *Yang Ch'i-lang* (楊七郎). This type of face is called *Sui-lien,* or "Miscellaneous fine markings," and next to the *Erh-hua-lien,* No. 4 above, the most difficult to make up. Colours: white, black, green, and red. Is the only stage *Ta-hua-lien* with the character *Hu* (Tiger), emblem of bravery, depicted on the forehead. The red lines below the eye-sockets and about the mouth represent a strong, uncouth character. He is the leading actor in the play called *Li Ling Pei. See* p. 124.

12. *Chiao Tsan* (焦贊). Colours: white and black. Was accidentally killed by Mêng Liang. *See* the play *Hung Yang Tung,* p. 134.

13. *Chao K'uang-yin* (趙匡胤). Colours: face, deep crimson, with black about the eyes representing hills, and white eyebrows representing streams, i.e., the Imperial ruler of China. (*Note*—Sometimes the figure of a dragon is painted on the white eyebrow on the left side, and emblem of the sun on the

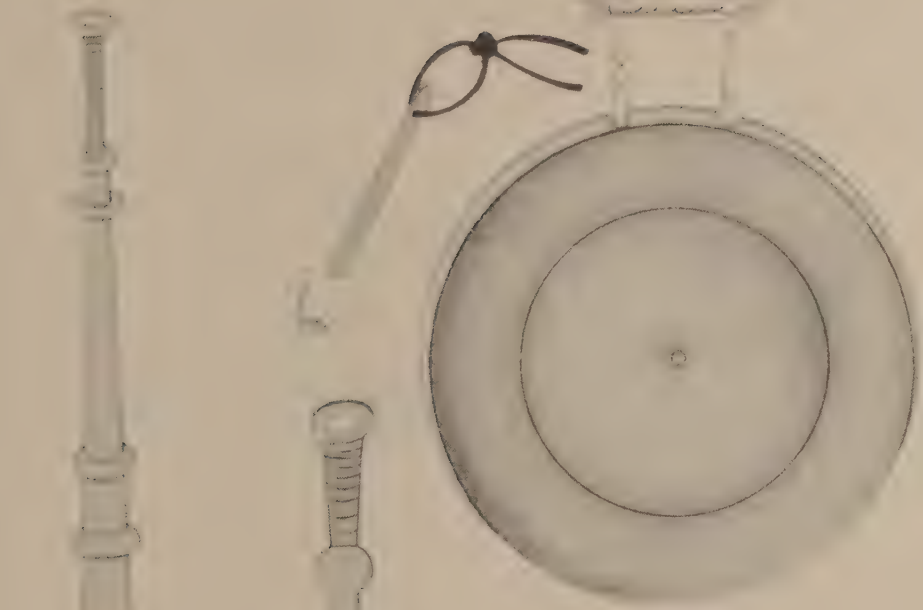

Fig. No. 147. Ta-lo.

Fig. No. 146.
T'iao-tzŭ.

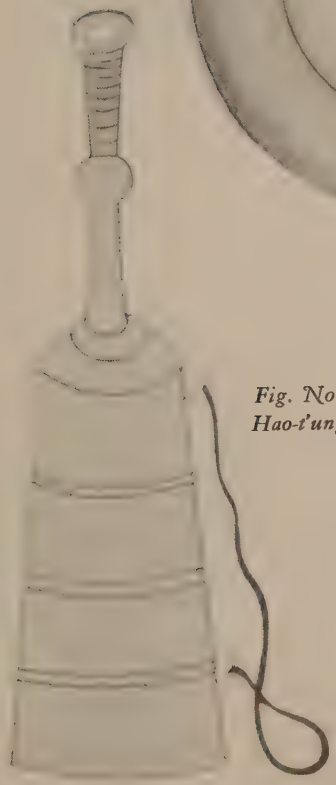

Fig. No. 145.
Hao-t'ung.

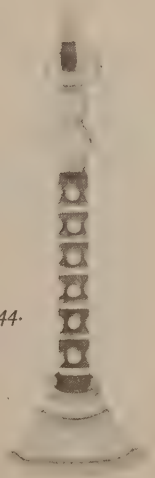

Fig. No. 144.
Hai-ti-tzŭ.

Plate No. 81.

Fig. No. 148. Shui-ch'a.

Fig. No. 149. Hsiao-lo.

Fig. No. 150. Shou-lo.

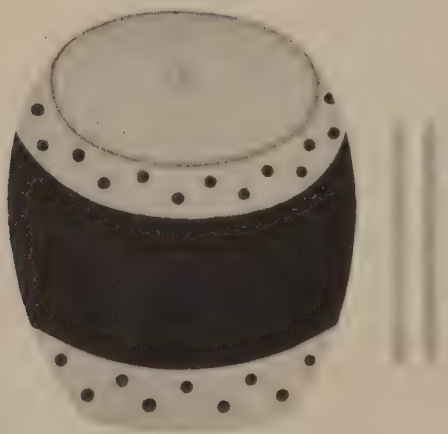

Fig. No. 151. T'ang-ku.

Plate No. 82.

right eyebrow, indicating that he is the founder of a new dynasty). He is represented as wearing the *Shuai Fa* style of hair (Fig. 84) out of pity for the death of Chêng En, whose execution he was partly responsible for. *See* the play *Chan Huang P'ao,* p. 138.

14. *Chou Ts'ang* (周倉). Kuan Yü's horseman and armour bearer. *See* Appendix IV. Colours: lower part of face green, purple forehead, red lines about the mouth, and green chin with a black streak. White nose, black upper lip, black about the eyes and white eyebrows. Wears the *Tao-ying-k'uei* (Fig. 56) helmet, and the *Ch'iu-jan* type of beard (Fig. 95). (Note the tufts sticking up from each ear: these are supposed to indicate a rough, uncouth, but honest character).

15. *Pao Chêng* (包拯). Full black face: symbol of crescent moon on forehead, indicating ability to consult the spirits in Hades. The lines on the sides of nose are white, also the temples. Mole under left eye. This style is adopted in the plays *Ta Lung P'ao,* and *Cha Mei An* "The quartering of Ch'ên Shih-mei" when Judge Pao was between middle and old age. In the *Wu P'ên Chi,* "Black Basin Trick," he is represented with a black face, very red lips, and no beard—indicating youth. In the play called *T'ai Chün Tz'ŭ Ch'ao,* or "Lady (*Shê*) Quitting Court," he is represented as having reached old age; the lines on both sides of the nose and around the mouth are outlined in grey. *See* plays *Ta Lung P'ao* and *Hei Lü Kao Chuang,* pp. 130–135.

16. *Yen Sung* (嚴嵩). Chief of the Six Wicked Ministers of the Ming dynasty. His pale face, thin narrow eyebrows, and style of hat (like that of Ts'ao Ts'ao, No. 5 *supra*), are all symbolical of the traitor—and Yen Sung was all that, and a blood-thirsty murderer to boot. He is only represented in the play called *Mêng Ta Yen Sung,* or "Dreaming of giving Yen Sung a beating."

17. *Chuan Chu* (專諸). Colours: red face, with black about the eyes, and white eyebrows. Wears the *Lao Mao* style of hat (Fig. 47). The *Tz'ŭ-ku* or emblem of a calthrop leaf is specially added to his regalia. *See* the play *Yü Ch'ang Chien,* p. 147.

18. *Kuan Kung* (關公). The Chinese Mars. Although not belonging to the *Ta Hua Lien* class, this illustration is given of him as he appears in one of

his dramatic rôles studying the "Spring and Autumn Annals," his favourite classic, by the light of the midnight lamp or candle.

His face is generally depicted in a brilliant red or crimson. His regalia is of green silk embroidered with gold thread and edged with orange fringe. The expression shown on his face is god-like, and a heroic, noble spirit withal. His nose is bat-shaped, his eyes resemble those of a phœnix, and his eyebrows that of a sleeping silkworm. In life, he had seven moles (considered a lucky sign) on his face, but only one is shown on the right chin in his stage make-up (*Note*—Moles are a sign of prosperity, and long eyebrows—resembling a stretched-out silkworm—are a sure sign of long life. In the play called *Mai Ch'êng,* where he met his death, the black lines about the eyes, nose and mouth are changed to a pale-grey colour, representing him as in death).[1]

19. *Mêng Liang* (孟良). Colours: white, red forehead, black about the eyes and mouth, and black eyebrows. Full *Man* whiskers (in red), with a wisp extending over the ears. Yang Liu-lang's general. Was responsible for the death of Chiao Tsan (*supra*). Hero of the play called *Hung Yang Tung,* see p. 134.

20. *Ying K'ao-shu* (穎考叔). Colours: light red, black, blue, and white. This is another type of the *San-k'uai-wa,* or three tile shape. The hook-shaped emblem in blue reaching up to the forehead indicates that he was brave in war and lost his life through treachery. *Ying K'ao-shu* was a great favourite of Duke Chwang of the feudal State of Chêng (the present K'ai-fêng Fu in Honan) in 774–500 B.C. He is the principal character in the play *Fa Tzŭ-tŭ,* "Punishment of Tzŭ-tu." Tzŭ-tu had failed to suppress a gang of bandits, and Ying K'ao-shu took the field against them in person and exterminated them. This made Tzŭ-tu envious and, pretending to welcome Ying K'ao-shu on his return from the campaign, he plunged a dirk into his heart instead!

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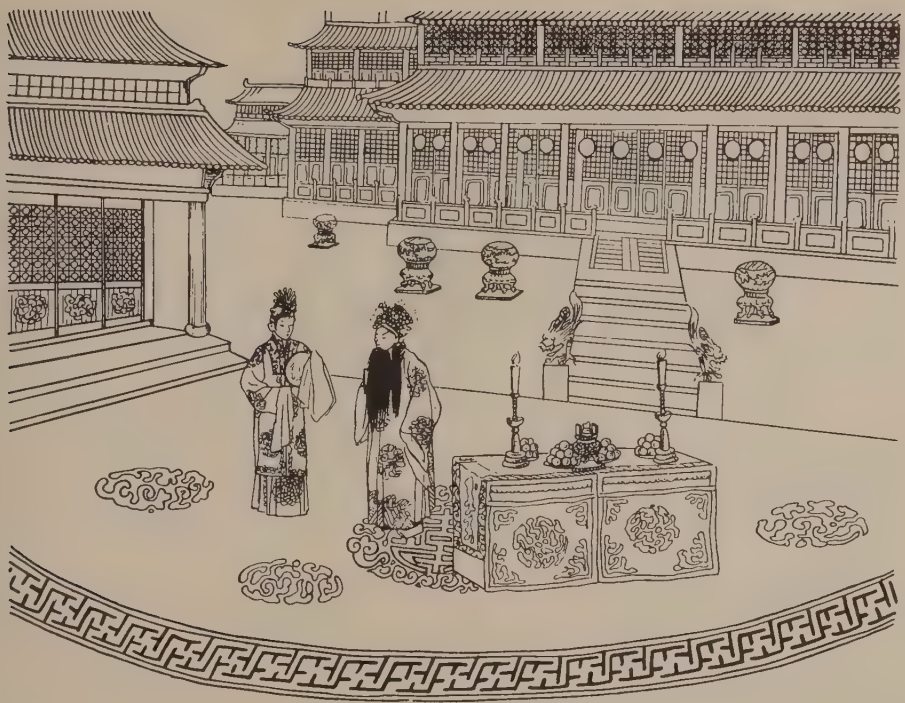
[1] During the reign of the Emperor Kuang-hsü—1875/1908—all *Kuan Kung* dramas were prohibited; but they have been allowed since the Republic.

Chapter Fourteen.

MUSICAL INSTRUMENTS.

Chapter Heading Illustration:
Name of Play "Ch'i Hsi Pai Yüeh"
(The Ceremony of Worshipping
the Moon on the Seventh
night of the Seventh Moon).
The Emperor Ming Huang and his
consort Yang Kuei-fei
worshipping the Moon on the
Seventh night of the Moon.
Mei Lan-fang impersonating
Yang Kuei-fei.



Chapter Fourteen—*Musical Instruments.*

THE different kinds of Chinese musical instruments are divided into those played by percussion: by wind: with the bow: or by the fingers. (*See Illustrations*).

1. *Shêng* (笙). A small hand-organ composed of seventeen bamboo pipes with free reeds fitted into the top of a wooden air-chamber which has a mouth-piece on one side. It is played with the mouth by forcing the breath through the orifice (or tongue). The pipes stand in holes round the top of the air-chamber, touching each other, except in one place where there is a gap of about one inch. They are kept together by a band of horn, level with the tops of the shortest pipes. The pipes are arranged so that all the reeds face the side of the air-chamber. Each sounding pipe has a long narrow slit on the inner side, and a circular finger-hole near the lower end. The finger-hole must be

closed to make the pipe sound. Each bamboo pipe, varnished black, has a tapering foot of hardwood about 1¼ inch long. Half of this foot is visible above the air-chamber. At the lower end, half the thickness of the foot is cut away for the length of 1 inch, and the part of the central cavity thus exposed is covered with a very thin brass reed.

The tongue of this reed is about ⅜ inch long and 1/16 inch wide. It points upwards and has a little spot of wax stuck to it near the free upper end. The lengths of the pipes, measured from the top of the air-chamber, are as follows:—three pipes (of which two are dumb) of 5 inches; four (of which one is dumb) of 7 inches; four (of which one is dumb) of 8¾ inches; four of 10¾ inches; and two of 13⅞ inches. Although the dummy pipes have holes, there is no air-chamber. The diameters of the pipes are the same throughout. The *Shêng* is only used in the *K'un-ch'iang, Erh-huang,* and *Hsi-p'i* airs: during festive occasions, such as the celebration of weddings, a new official taking up his post, banquets, etc.

2. *P'i-p'a* (琵琶). "Balloon Guitar," so-called from its shape. Mostly used in solos in the *K'un-ch'iang, Erh-huang,* and *Hsi-p'i* airs.

3. *San-hsien* (三絃), or *Nan-hsien-tzŭ* (南絃子). A three-stringed guitar. It has a shallow cylindrical body, the top and bottom of which are covered with snake-skin. There are no frets. The plectrum is usually a small oblong piece of bone which is strapped to the thumb when playing. This is a very popular instrument all over China.

4. *Yüeh-ch'in* (月琴). "Moon Guitar," so-called from its fanciful resemblance to a full moon. It has four strings: there are three frets on the neck and a double row of seven frets on the sounding board. Used in the *K'un-ch'iang, Erh-huang,* and *Hsi-p'i* airs.

5. *Hu-hu* (呼呼), or *Wan-ch'in* (碗琴). Two-stringed fiddle. Called *Wan-ch'in* or "Cup fiddle" from its shape. This is a most barbarous shrieking instrument, said to have originated in Shansi. It is only used in the *Pang-tzŭ* airs, in which it is the leading instrument. Without a *Hu-hu* there could be no *Pang-tzŭ* airs.

6. *Ssŭ-hu* (四胡). A four-stringed violin. It is also called *Ssŭ-ku-tzŭ* (四鼓子). Mostly used in the *Erh-huang, Hsi-p'i,* and *K'un-ch'iang* airs.

7. *Hsiao* (簫). Flute with five holes above, and one below through which

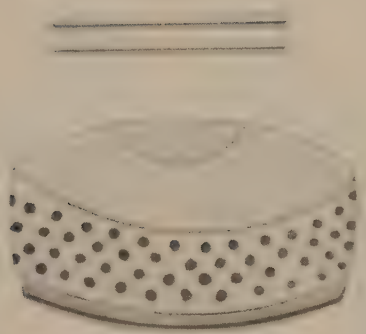


Fig. No. 152. Tan-p'i-ku.

Fig. No. 153. Chia-pan

Fig. No. 155. Chiu-yin-lo.

Fig. No. 154. Hsing-êrh.

Plate No. 83.

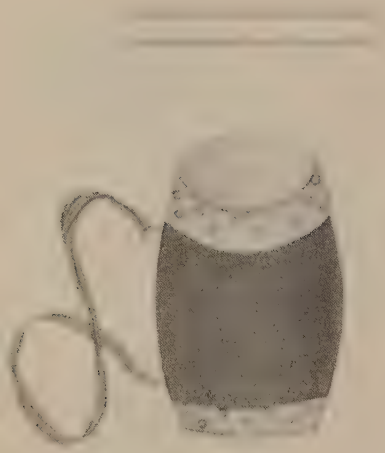


Fig. No. 156. Huai-ku.

Fig. No. 157. Ch'a-kuo.

Fig. No. 158. Kuan-tzŭ.

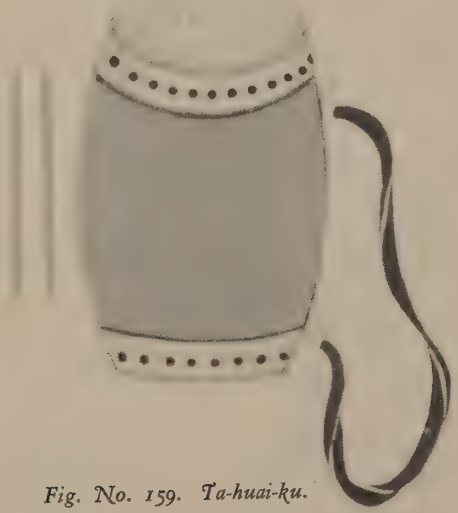


Fig. No. 159. Ta-huai-ku.

Plate No. 84.

a silken tassel is fastened into a loop to hang the instrument up with. One hole above is covered with a thin bamboo membrane, and one hole at the top, through which it is played. It is also called *Chiu-chieh-hsiao,* or "nine-jointed *Hsiao*;" so-called because the pipe should be cut from the root of the bamboo with the knots (nine in number) close together at the lower end, which swells into a sort of bell and is tipped with bone. Used in the refined airs in the *Erh-huang, Hsi-p'i,* and *K'un-ch'iang* pieces. This pipe flageolet is held vertically when played.

8. *Ti* (笛). Flute, some with eight, some with ten holes. The kind shown in the illustration (*see* Plate 80, Fig. 141) is mostly used. Of the ten holes, six are to be played on with the fingers, one to blow through, one is covered with a thin reedy membrane, leaving two below from which the sounds escape. The notation is the same as the *Hsiao,* except that the *Ti* can be heard at a much longer distance. It is held horizontally when played.

9. *So-na* (哨吶). The "Chinese clarionet." Always goes in pairs. It is a conical pipe of redwood fitted with a brass mouth-piece to which a loose disc is attached by a chain, and with a moveable brass and copper bell. A small bamboo reed bound round the middle with copper wire is put into the mouth-piece. There are six finger holes on the upper side and one underneath for the thumb. The *So-na,* fortunately, is mostly used at the beginning of the first act; also during wedding and funeral celebrations and obsequies, banquets and other joyful occasions.

10. *Pang-tzŭ* (梆子). This consists of two pieces of date-wood. (*See* p. 19).

11. *Hai-ti-tzŭ* (海笛子). Hautboy. It is somewhat similar to the *so-na,* but of a more plaintive sound.

12. *Hao-t'ung* (號筒). Trombone.

13. *T'iao-tzŭ* (挑子) or *Ch'ang-la-pa* (長喇叭). Long trumpet.

14. *Ta-lo* (大鑼). A large thin drum, commonly called *Su-lo,* because it was invented at Soochow.

15. *Shui-ch'a* (水擦). Also called *Ch'i-po* (齊鈸). Cymbals.

16. *Hsiao-lo* (小鑼). Small gong.

17. *Shou-lo* (手鑼). Hand gong.

18. *T'ang-ku* (唐鼓). Barrel-shaped drum. A Northern instrument, high and narrow.

19. *Tan-p'i-ku* (單皮鼓). Single-skin drum. The leading instrument in all plays.

20. *Chia-pan* (夾板). Castanets.

21. *Hsing-êrh* (星兒). A pair of conical bells without tongues, struck against each other. Each has a hole in the centre through which a string is passed. Some are shaped like cymbals. Mostly used in *Erh-huang,* and *Hsi-p'i* airs.

22. *Chiu-yin-lo* (九音鑼).[1] "Nine chiming bells." Mostly used in plays celebrating banquets, weddings, and other festive occasions: also at funeral obsequies.

23. *Huai-ku* (懷鼓). A small kettle-drum held by a strap under the arm while playing.

24. *Ch'a-kuo* (擦鍋). Brass cymbals.

25. *Kuan-tzŭ* (管子). A flute with seven holes to be played upon, and one hole below covered with a thin reedy membrane. It is, like the *hsiao,* held vertical when played. Only used in *K'un-ch'iang* airs.

26. *Ta-huai-ku* (大懷鼓). Large kettle-drum: it is held by a strap under the arm when played.

27. *Ta-ku* (大鼓). Large double-skin drum: seldom used in theatrical performances except in special plays where the actors appear in ordinary dress. Generally used by Sing-song girls.

28. *Hsiao-t'ang-lo* (小唐鑼). Small hand gong.

29. *Nan-t'ang-ku* (南唐鼓). Large Southern drum: much broader and lower than the *T'ang-ku* (No. 18).

30. *Nan-tan-p'i-ku* (南單皮鼓). Southern single-skin drum: much lighter than the Northern instrument (No. 19).

31. *Ho-shang-t'ou* (和尙頭). "Monk's head:" from its fanciful resemblance to a Buddhist priest's cranium. Really a single-skin drum. Only used in the *Kao-ch'iang* plays.

32. *Tung-tzŭ-lo* (東字鑼). Brass gong: so-called because it has a deep sounding bass tone.[2] Only used in the *Kao-ch'iang* airs.

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[1] Also called *Yün-lo* 雲鑼; there are ten chimes but only nine are struck.

[2] Something like *t*——*u*—*n*—*g*: hence the character 東 is used to express the sound intended.

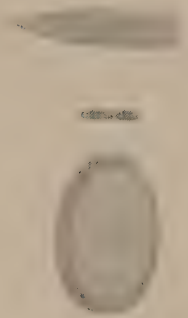


Fig. No. 161. Hsiao-t'ang-lo.

Fig. No. 160. Ta-ku.

Fig. No. 162. Nan-t'ang-ku.

Fig. No. 163. Nan-tan-p'i-ku.

Plate No. 85.

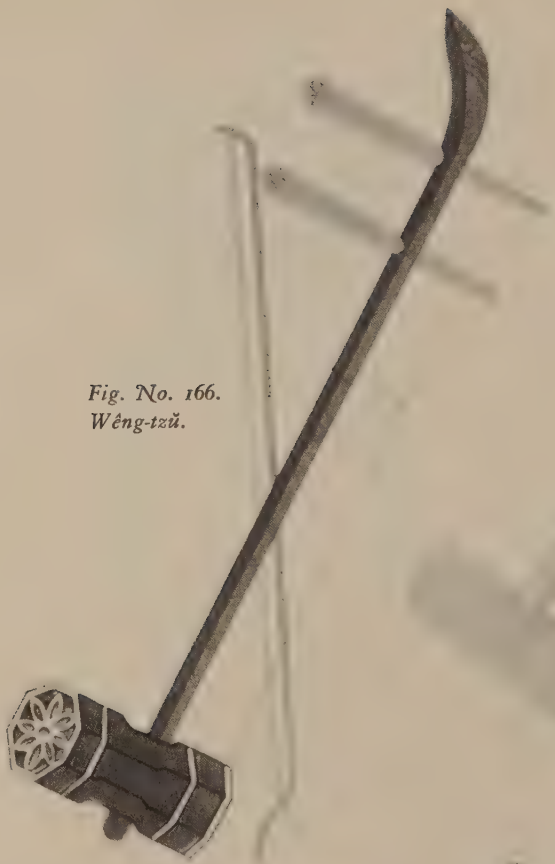


Fig. No. 166.
Wêng-tzŭ.

Fig. No. 167.
Hu-ch'in.

Fig. No. 165. Tung-tzŭ-lo.

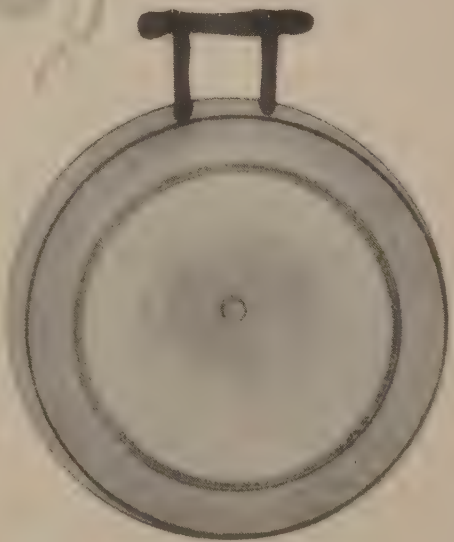


Fig. No. 164. *Ho-shêng-t'ou.*

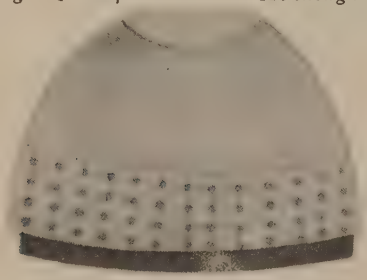


Plate No. 86.

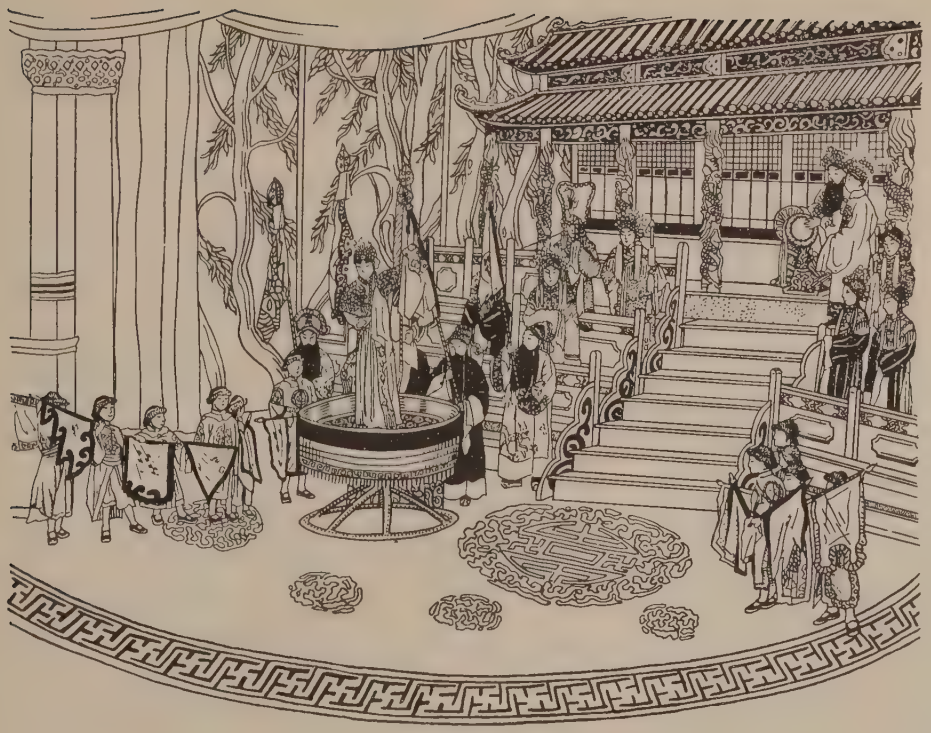
33. *Wêng-tzŭ* (甕子), or *Hêng-hêng* (哼哼), a two-stringed fiddle used in the *Erh-huang* and *Hsi-p'i* airs. This instrument was introduced into Peking from the South in 1926 and has become highly popular.

34. *Hu-ch'in* (胡琴). Two-stringed violin. The most popular instrument used in Peking. Commonly called *Erh-ku-tzŭ* (二鼓子). Used in the *Erh-huang* and *Hsi-p'i* airs. In fact, without the *Hu-ch'in,*—which is the principal instrument—there could be no plays so-called and yet the *Erh-huang* originally was solely a "two-flute air!"

Chapter Fifteen.

SYNOPSES OF CHINESE PLAYS.

Chapter Heading Illustration:
Name of Play "Ts'ui P'an Wu"
(Posturing in the Jade Bowl).
Yang Kuei-fei
used to dance in a Jade Bowl
for the edification of
Ming Huang.
Mei Lan-fang in the rôle of
Yang Kuei-fei.



Chapter Fifteen—*Synopses of Chinese Plays.*

I GIVE below a brief description of a few of the most interesting Chinese plays which I have personally witnessed, and can recommend them to those foreigners who are interested in Chinese theatricals.

Li Ling Pei—Ssŭ Lang T'an Mu—Sang Yüan Chi Tzŭ—San Niang Chiao Tzŭ—Shuang Kuan Kao—Chi Ch'ang Chiang—Ta Lung P'ao—Hung Luan Hsi—Hung Yang Tung—Hei Lü Kao Chuang—Chan Huang P'ao—Ta Yü Ts'ang Chou—Chao Chün Ch'u Sai—Mulien Sêng Chiu Mu—Fen Mien Shan—Yü Ch'ang Chien—Yü Ts'ang Chien—Shuang T'ou T'ang—Chung Hsiao Ch'uan—Yüan Mên Shê Chi—Ch'ü Jung-yang—Fei Hu Shan—Ssŭ Chin Shih—Hsin An I—Ta Ming Fu—Wu P'ên Chi—Yu Lung Hsi Fêng—Pien Liang T'u—K'ung Ch'êng Chi—Ch'ih Pi Au Ping.

LI LING PEI (李陵碑), "Li Ling's Tablet." *Erh-huang and Hsi-p'i Play.* Time: 1 hour.

Dramatis Personæ:

P'an Jên-mei (*Ta Hua Lien*). Traitor Minister of the Sung dynasty.
Yang Chi-yeh (*Lao Shêng*). Loyal General of the Sung dynasty.
Yang Ch'i-lang (*Ta Hua Lien*). Seventh Son of Yang Chi-yeh.
Pa Lang (*Hsiao Shêng*). Eighth Son of Yang Chi-yeh.

Sung Period.—This drama illustrates the treachery displayed against loyal generals by traitor ministers, and is a sample—one out of hundreds—that could be cited even at the present day.

In order to vent his spite on General Yang Chi-yeh, P'an Jên-mei the traitor Minister incites the Mongols to revolt, and orders General Yang Chi-yeh to suppress them, but allows him an inadequate number of troops. The rebels are strongly entrenched in the vicinity of a temple called the Wu Su Miao, which contains the *Li Ling Pei,* from which this drama takes its name. General Yang on his arrival there is at once surrounded by the Mongols, and every one of his men destroyed except himself and his two sons, Yang Ch'i-lang and Pa Lang. He manages to send Yang Ch'i-lang for succour, but P'an Jên-mei had already laid a trap for him: he is waylaid *en route* and murdered. His son Pa Lang is kept a prisoner by the Mongols. In order to show Yang Chi-yeh how he had been outwitted, he is shown the stone tablet erected to record the treachery of Li Ling, a General of the Han dynasty who had surrendered his troops and accepted a position under the Hsiung-nu Kahn whom he had been sent to suppress. This is a silent invitation for him to follow Li Ling's example, but Yang Chi-yeh is so chagrined at this that he refuses all food, even when brought to him by his son Pa Lang. To add to his sorrows, the vision of his son Yang Ch'i-lang appears before him covered with blood, which he accepts as an omen of his death. He, therefore, feels that all hope is lost, and dashes his brains out against the *Pei.* (*See* "Hung Yang Tung").

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[1] *See* Chapters seven and thirteen for actors' *rôles.*

Fig. No. 168.
"Li Ling's Tablet."

The scene here depicted represents Yang Chi Yeh threatening to dash his brains out against the Tablet: and Li Ling's soldiers trying to prevent him.

Plate No. 87.

SSU LANG T'AN MU (四郎探母) "Ssŭ Lang Visiting his Mother." *Erh-huang and Hsi-p'i Play.* Time: 1 hour and 30 minutes.

Dramatis Personæ:

Ssŭ Lang (*Hu Tzŭ Shêng*). A General.
Liu Lang (*Hu Tzŭ Shêng*). A General.
Shê T'ai Chün (*Lao Tan*). Ssŭ Lang's Mother.
Pa Chieh (*Kuei Mên Tan*). Ssŭ Lang's Elder Sister.
Chiu Mei (*Kuei Mên Tan*). Ssŭ Lang's Younger Sister.
Ssŭ Lang's Wife (*Ch'ing-i*).
Yang Tsung-pao (*Wu Hsiao Shêng*). Liu Lang's Son.

Sung Period.—Ssŭ Lang is the "milk" or "pet" name of Yang Yen-hui, a general. During the wars with the Mongols he is captured by a Mongolian Princess who falls in love with him and forces him to marry her. Fifteen years hence, the Khan invites the Sung Emperor to a banquet, which he accepts and *en route* is under the protection and escort of his commander-in-chief, who is Ssŭ Lang's younger brother, Liu Lang. Ssŭ Lang's mother, Shê T'ai Chün, who happens to be an Amazon, is placed in command of the commissariat. On arrival at the frontier pass (Yen Mên Kuan), the Emperor comes to a halt, fearing treachery on the part of the Khan. Upon learning of the arrival of his mother, Ssŭ Lang secretly proceeds to the pass to see his mother, but is stopped by the officer in charge of the frontier. Crestfallen, he returns and informs the Princess who, out of sympathy, and unknown to her mother—who is against her hostage leaving the country—provides him with the necessary passport, which upon being shown to the frontier officer, admits him through the lines. He meets his mother, his wife (for Ssŭ Lang already had a Chinese wife before he met the Princess), and his two sisters. A most pathetic scene is here enacted, in which the audience joins out of sympathy: more especially so when the time for the sad parting occurs, there hardly being a dry eye in the house. On Ssŭ Lang's return to the Princess, the latter's mother, who had heard of his quitting her territory without her express permission, is bent on taking his life, but he is saved through the influence of the Princess, who naturally does not wish to have him killed. Peace is restored, and all ends happily. (*Note*—The sequel to this play is

called "The Peace between the North and the South" when Ssŭ Lang returns to China with the Mongol Princess and his two sons by her, and is reunited with his wife and family, all living for ever happily together—at least, so it is recorded).

SANG YUAN CHI TZU (桑園寄子), "Abandoning a Son in a Mulberry Garden." *Erh-huang Play.* Time: 1 hour.

Dramatis Personæ.

Têng Po-tao (*Hu Tzŭ Shêng*). Têng Yüan's Father.
Têng Fang (*Hsiao Shêng*). Nephew.
Têng Yüan (*Hsiao Shêng*). Têng Po-tao's Son.
Mrs. Têng (*Ch'ing-i*). Têng Fang's Mother.

This play concerns a man named Têng Pao-tao whose younger brother dies and leaves to his care his wife and son. Trouble breaking out on the China-Mongol frontier, Têng becomes frightened and takes his son (Têng Yüan) as well as his brother's wife and son with him and makes for T'ung Kuan—a celebrated pass or fortress on the Honan-Shensi border—where he has some relations. While *en route,* he meets with detachments of Mongol troops and in the confusion becomes separated from his brother's widow. He then shoulders his own son, who has become utterly fatigued, and continues the journey. After he has travelled a few hundred yards his brother's son falls by the wayside, so he discards his own son and takes up his nephew instead. He has not got very far when his own son sets up a wailing, saying that he cannot go any further. This repeated carrying of first one boy and then the other finally tires the old man out, so he decides to abandon *his own child* —a thing, by the way, that never has happened, or could happen in Chinese *real* life—and save his nephew. A mulberry orchard being near by, he enters it and taking off his sash he straps his own son to a mulberry tree and continues his journey carrying his nephew. Shortly afterward, his brother's widow, who had in the meantime been wandering aimlessly about the country in fear of her life, happens to pass by the mulberry orchard, discovers Têng's son, releases him and proceeds with him to T'ung Kuan, where they finally arrive after a lot of untold hardships. They meet Têng Po-tao and her son and all are for

ever more happy. The Chinese quite naturally applaud this play as being highly filial on the part of Têng Po-tao, who thought more—on the stage of course—of his nephew than he did of his own son.

SAN NIANG CHIAO TZU (三娘教子), "The Third Wife Instructing a Son." *Erh-huang Play.* Time: 1 hour.

Dramatis Personæ.

San Niang (*Ch'ing-i*). Third Wife.
Hsieh I-ko (*Hsiao Shêng*). Son of Second Wife.
Hsieh Tzŭ-lu (*Hu Tzŭ Shêng*). San Niang's Husband.
Hsieh Pao (*Servant*). Old Retainer.

This is a melodrama concerning a man named Hsieh Tzŭ-lu who has three wives and a son (Hsieh I-ko) by the second wife. Hsieh Tzŭ-lu while on a business trip falls ill *en route* and is reported dead. On learning of his supposed death the first and second wives leave their home and take up with life partners elsewhere. Before leaving, the second wife entrusts the care of her son (Hsieh I-ko) to the third wife, San Niang, the heroine of the piece. Hsieh becomes unruly, cheeks San Niang, neglects his studies, and ends by bluntly telling San Niang that she is not his real mother. Much chagrined, San Niang cuts the web of the cloth she is spinning—as all Chinese mothers apparently seem to do when wishing to correct their sons, just as the mother of Mêng Tzŭ (Mencius) did—and informs him that she is through with him. Hearing this, the old retainer, Hsieh Pao, begs San Niang on his bended knees to forgive Hsieh I-ko, which San Niang in her kindness of heart does. Hsieh I-ko attends regularly at school, is, in fact, quite a model scholar, and passes his examination for *Hsiu-ts'ai* or "Budding Talent." This is rather a tiresome play, as all the performers sing in a high falsetto from start to finish. It, however, gives us an insight into Chinese family life which we can only see portrayed on the stage. It also has its pathetic side: a woman who thinks she is a widow, with an unruly boy—not her own—to worry over. This play is continued and ends in the *Pang-tzŭ-ch'iang* air called "Double Honours"—*Shuang Kuan Kao.*

SHUANG KUAN KAO (雙官誥), "Double Honours." *Pang-tzŭ-ch'iang Play.* Time: 1 hour.

Dramatis Personæ.

San Niang (*Ch'ing-i*). Third Wife.
Hsieh I-ko (*Hsiao Shêng*). Son of Second Wife.
Hsieh Pao (*Hu Tzŭ Shêng*). Retainer.
Hsieh Tzŭ-lu (*Hu Tzŭ Shêng*). San Niang's Husband.
First Wife (*Wên Ch'ou*).
Second Wife (*Wên Ch'ou*).

This play is sometimes given as the last act of the above, but more often given as an entirely different play.

Now it so happens that Hsieh Tzŭ-lu is not dead after all, but has formed partnership in a drug store with a man named Wang at Chinkiang. An official by name of Chang is taken seriously ill, and Hsieh Tzŭ-lu, owing to his knowledge of drugs, cures him of his malady. In order to repay his kindness, the official invites Hsieh to accompany him on an official mission. Hsieh accepts, and hands his share of the business over to his partner Wang Wên and departs with the official for a distant place, where the latter succeeds in obtaining an official position for Hsieh. The family, or rather San Niang, learns that Hsieh is at Chinkiang, so she sends the old retainer Hsieh Pao to try and locate him, but Hsieh's partner, Wang Wên, had died years before, and the shop assistants had placed his coffin in an old temple. On Hsieh Pao's questioning them as to their master's whereabouts, they, thinking that he referred to Wang Wên, and not Hsieh Tzŭ-lu, informed him where the body was reposing. Hsieh Pao proceeds to the temple and takes the coffin which, of course, he thought contained the body of his master Hsieh Tzŭ-lu back home, where it is buried with due ceremony. In the meantime, Hsieh I-ko, the son of Hsieh Tzŭ-lu, takes his Chuang Yüan, or *Optimus* degree, and obtains a high official position; and his father, who has also studied sedulously, takes his degree and succeeds to an official post. They both return home together. The first and second wives hearing that their lord and master had returned loaded with honours, leave their quasi-husbands, return to their former home and ask to be reinstated in the husband's affections, but to their surprise are informed that

Fig. No. 170.
"Abandoning a Son in the Mulberry Garden."
Teng Po-tao deserts his son Teng Yuan and carries his nephew.

Plate No. 89.

they may remain as family drudges and are made to live in an outhouse. San Niang, the faithful heroine, who had remained true during all these years although believing her husband dead, and had brought up his son by another woman, refusing to re-marry, is rewarded with a Chaste Widow's Memorial Arch. That is, she was regarded just as if she were in all truth a widow who had lost her husband—not knowing, of course, that he was still in the land of the living. (*Note*—This play could just as well be entitled "The Chaste Widow's Memorial Arch," instead of "Double Honours:" but this would not suit the ideas of the Chinese *literati* who are always on the look-out for "honours," no matter at whose expense!).

CHI CH'ANG CHIANG (祭長江), "Sacrifices on the Long River." *Erh-huang* and *Hsi-p'i Play*. Time: 45 minutes.

Dramatis Personæ.

Lady Sun (*Ch'ing-i*). Wife of Liu Pei.
Lady Sun's Mother (*Lao Tan*).
Sea Dragon (*Hu Tzŭ Shêng*).
Attendants, etc.

This is a classical drama of the Three Kingdoms. Lady Sun, the third wife of Liu Pei, Emperor of Shu, on hearing of her lord's death at Poti-ch'êng, in Szech'uan, bids farewell to her mother in Kiangsu and proceeds to the Yangtsze River, along the banks of which she offers up sacrifices to the names of her husband, after which she jumps into the river. Her body is recovered by the Sea-dragon, who is supposed to control the waters of the Long River, who ennobles her *Hsiao-i-niang-niang,* or the "Heroic and Virtuous Lady." A temple was subsequently erected to her memory by her mother at Tung Wu (Kiangsu) in honour of her noble deed. (*Note*—Sacrifices of this kind are common all over China: I have personally seen widows perform this act in public, and with some considerable éclat. In one case that I remember a young lady who had been affianced to a young man from childhood, who died before the date fixed upon for their nuptials, gave out that she deemed it her duty to render her widowhood irrevocable by dying with her betrothed, so she sent cards around to all of her friends to that effect. A stage was erected on the

principal street of the township, with a tented frame over it, from which was suspended a slip of scarlet crape, one end of which she adjusted round her neck, and having let fall a veil over her face, she mounted a stool and bravely jumped off, her little hands clasped saluting the assemblage as her falling body twirled round with the tightening cord. Some years ago at Peking, a man who had no less than seven concubines and several children was reported dead. The women deliberately set fire to the house after locking all the doors to prevent anyone from coming to their assistance, and burned themselves to death. A few days afterward, the husband, whose untimely death had been reported, returned home only to find that his entire family had perished. He at once started to build a new house and installed a number of new concubines! Surely the souls of the departed shades who had thus foolishly immolated themselves must have wept tears of blood at the very sight of it!).

TA LUNG P'AO (打龍袍), "Castigating the Emperor's Robe." *Erh-huang Play*. Time: 1 hour 30 minutes.

Dramatis Personæ.

Young Emperor (*Hsiao Shêng*).
Pao Kung (*Ta Hua Lien*). Prime Minister.
Wang Yen-ling (*Hu Tzŭ Shêng*). Minister.
———— (*Wên Ch'ou*). Judge Pao's Servant.
Ch'ên Lin (Eunuch).
Soldiers, Attendants, etc.

Sung Period.—Pao Chêng, commonly known as Pao Kung (Judge Pao), is sent by the Emperor to distribute grain to famine refugees at Ch'ên-chou, Honan. On his way back to the capital, while crossing a bridge at Chao-chou Ch'iao, a gust of wind blows the top off his official chair. This he considers an omen of troubles to come. Just then an old blind beggar woman comes hobbling along on a crutch, moaning to herself the while. Pao Kung asks her if she has any grievance to be righted. To his utter amazement she declares that she is the Empress Li, the mother of the young Emperor. Pao Kung escorts her to the capital, but is afraid to divulge his discovery to the Emperor for fear of the Empress Liu. He therefore thinks out a plan with the intention

Fig. No. 184.
"The Dirk in the Fish's Belly."
The assassination of Wang Liao by Chuan.

Fig. No. 186.
"The Feat of Archery at the 'Yamén' Gate."
Lu Pu shooting at the halberd's head. Liu Pei with Kuan Yu (red face) on his left and Chang Fei on his right. Chi Ling stands behind the archer.

Plate No. 105.

Fig. No. 187.
"The Capture of Jung-yang."
Liu Pang (in imperial robes) on the city walls with Chang Liang. Pa Wang (Hsiang Yü) demanding entrance into the city.

Plate No. 106.

Fig. No. 171.
"San Niang Instructing Hsieh I-ko."

Plate No. 90.

of discovering the Empress Li to her own son the Emperor unknown to the Empress Liu; so he orders his retainer to have a lot of lanterns made with a series of felicitous phrases written on one side, and the very reverse of felicitous on the other. When everything is ready, Pao Kung invites the young Emperor to come and view the display.

He first leads the Emperor on the side where he can feast the Imperial eyes on such happy phrases as "May we have eternal harmony," "The Eight Immortals Crossing the River," "May His Majesty have Peace during the Four Seasons," etc. He then leads the Emperor to the reverse side of the lanterns, and the first phrase that meets the Imperial eye is *Ch'ing-fêng-t'ing-tien-lei-ta-ssŭ-Chang-Chi-pao.* The Emperor becomes furious, and demands an explanation. (*Note—Ch'ing-fêng-t'ing*, or "Pure Breeze Pavilion," is the name of a play taken from the name of a place. The last part of the sentence means that "Chang Chi-pao was struck dead by lightning." Chang Chi-pao was the son of wealthy parents and had become lost during a revolution: he was found and cared for by an old bean-curd seller who adopted him as his own son. Chang Chi-pao refused to attend school and the bean-curd seller flogged him, whereupon he ran away and met his own mother at Ch'ing Fêng T'ing. She took him back home. He went to school and finally obtained the much coveted degree of Chuang Yüan (*Optimus*). When this welcome news reached the ears of the bean-curd seller, he proceeded with his wife to call on Chang Chi-pao and reminded him of his debt to him when he picked him up on the streets practically a beggar. Instead of rendering any assistance, Chang Chi-pao kicked him and his wife out of the house. Hardly had they left the place when a violent thunderstorm came on and Chang Chi-pao was killed by a stroke of lightning). Naturally the Emperor, who knew this story, concludes that this is an oblique insult directed at himself by Pao Kung, so he casts him in prison for *lèse-majesté.* Pao Kung then tells the Emperor what he has discovered, and calls him an unfilial son! At this, the Emperor is almost beside himself with rage, and thinking that Pao Chêng has lost his senses, orders him to be executed. Pao Kung then asks the Emperor to send for his eunuch, Ch'ên Lin, who will tell His Majesty what he knows about the Emperor's mother, the Empress Li. The Emperor does so, and Ch'ên Lin speaks out thus: "If your Majesty's slave must tell the truth, it is that the Empress-Dowager Li is Your

Majesty's mother, and not the Dowager Liu. When the Empress-Dowager Li was nearing the approach of Your Majesty's birth, the Dowager Liu conspired with the Eunuch Kuo Huai and K'ou Chu, her lady-in-waiting, to destroy Your Majesty, and substitute her own son—if she had one—she being then pregnant, so she ordered K'ou Chu to conceal Your Majesty in a casket and throw Your Majesty into the river. Your slave (Ch'ên Lin), getting wind of this conspiracy, warned K'ou Chu of the serious consequences, and between us, on the birth of Your Majesty, we placed Your Majesty in the casket and covered it with peaches and sealed it down, and in this way smuggled it into Your slave's own house unknown to the conspirators. The Dowager Liu, on giving birth to a daughter instead of a son as she expected, sent the child away and instructed Kuo Huai to find another male child. On learning of this Your slave brought you into the palace saying that you were the offspring of a distant relative who had recently died. Now at the time Your Majesty was born, the Dowager Liu ordered Kuo Huai to skin a cat and show the skinless carcase to Your Majesty's late father, saying that it was born from the Empress Li, Your Majesty's real mother. The late Emperor was appalled at the terrible sight and ordered the carcase to be thrown into the river, at the same time commanding that the Empress Li be executed. The higher officials, however, interceded and begged the Emperor not to destroy her but confine her in a dark dungeon. The Dowager Liu not being satisfied with this, ordered Kuo Huai to destroy the dungeon by fire and, during the excitement, the Empress Li escaped unknown to anyone. We all thought that her body had been destroyed in the fire. "If further proof is wanting," said Ch'ên Lin, "Your Majesty's late father presented the Empress Li with a silken scarf with an inscription written by His Prime Minister, the late K'ou Ch'un." When the scarf is produced by Pao Kung—who had previously received it from the Empress Li as proof of her identity—the Emperor relents, and releases him. Kuo Huai, the Empress Liu's accomplice, is sliced in pieces, and the latter on learning that her vile plot has been discovered, commits suicide. Judge Pao is given further high rank and allowed to wear the *Chin-tang-ch'ih* style of headdress, which incident seems to have been the origin of this style of headgear. Now for the *dénouement*: The Empress Dowager Li—who has, of course, been fully restored to rank and power—orders Pao Kung to soundly

Fig. No. 172.
"Double Honours."
Hsieh Tzŭ-lu returns and finds San Niang in mourning.

Plate No. 91.

thrash the Emperor, her son, for his want of filial piety. Pao Kung then instructs the Minister Wang Yen-ling to take the Emperor's robe off, who holds it spread out for Pao Kung to beat it with a staff called the *Tzŭ-chin-kun*.[1] Thus the Imperial Dragon Robe gets a stiff drubbing instead of the Emperor himself: however, the chastisement has a moral effect which is not lost upon the Chinese. The above forms a story rich in dramatic affect as well as the nucleus of the plot of the opera.

HUNG LUAN HSI (紅鸞喜), "The Joy of the Red Luan"[2] or "Reunited in Marriage." *Erh-huang Play*. Time: 1 hour 30 minutes.

Dramatis Personæ.

Mo Hsi (*Hsiao Shêng*). Student.
Chin Yü Nü (*Hua Tan*). Beggar's Daughter.
Chin Lao Ta (*Wên Ch'ou*). Chief of Beggars.
Hsü Fu-ta (*Hu Tzŭ Shêng*). Prefect.
Hsü Fu Jen (*Ch'ing-i*). Prefect's Wife.
Attendants, etc.

Sung Period.—This melodrama opens with Chin Lao Ta, the chief of beggars, whose daughter, Miss Chin Yü, falls in love with a young graduate named Mo Hsi and, with her father's consent, marries him. Mo Hsi later obtains an appointment as a magistrate, and taking his bride with him proceeds to his post. They travel by boat: *en route* Mo Hsi reflects that his wife is the offspring of a beggar, which in his post of "Father and Mother" to the people will make him lose caste: so he deliberately throws her overboard and proceeds on his journey. In another boat is the Prefect, Hsü Fu-ta, none other than Mo Hsi's patron, the very man who had assisted him in obtaining a Magistracy. He rescues Mo Hsi's wife from her watery grave and, assisted by his wife who is travelling with him, restores her to good health again. Taking a fancy to her, they adopt her as their own daughter. Naturally, she tells the

[1] The 紫金棍 were a pair of red staffs carried by officials, as symbols of office, whose duty it was to keep the streets clear at night. During the Han dynasty they were called *Chin-wu* (金吾).

[2] The *luan* is a fabulous bird, symbolical of harmony in marriage.

story of Mo Hsi's attempt to get rid of her, and the Prefect decides to punish him, but says nothing of this to the girl he had rescued.

On arrival at their destination, Mo Hsi the magistrate calls on his superior and benefactor. During the course of the conversation, Hsü Fu-ta tells Mo Hsi that he has a beautiful daughter, and offers her to him as a wife if he wants her. Our friend the magistrate is highly delighted with this offer, thinking it will bring him further honours, and accepts at once. When this news is conveyed to Chin Nü, she determines to make an example of him, and secretly employs a gang of local bullies armed with clubs. No sooner are the nuptials over than they attack Mo Hsi and give him a sound thrashing. Mo Hsi falls down on his knees—an exceedingly undignified position for a Chinese—and implores her to call the gang off, which she, woman-like, does, and they live happily ever afterward. A lot of real excitement is noticeable amongst the audience at the *dénouement* of the plot, and, having its comical aspects, it is well worth seeing.

HUNG YANG TUNG (紅陽洞), "The Great South Cave." *Pang-tzŭ* and *Erh-huang Play.* Time: 1 hour.

Dramatis Personæ.

Liu Lang (*Hu Tzŭ Shêng*). General.
Mêng Liang (*Ta Hua Lien*). Liu Lang's aide-de-camp.
Chiao Tsan (*Ta Hua Lien*). Liu Lang's aide-de-camp.
Ch'i-lang's ghost (*Ta Hua Lien*).
Soldiers, Attendants, etc.

Sung Period.—Liu Lang, the sixth son of Yang Chi Yeh (*See supra,* Li Ling Pei), one night has a vision of his deceased brother, Ch'i-lang, who informs him that the body of their father, Yang Ch'i Yeh, has disappeared from the temple where it had been temporarily confined pending removal to their ancestral home, and lies hidden in an old pagoda at Hung Yang Tung in Shansi, from whence he must have it removed at once. Liu Lang then instructs one of his subordinate officers named Mêng Liang to proceed to Hung Yang Tung to investigate, and, if found, to bring back his father's mortal remains. Fearing that Mêng Liang might fall into the hands of the Mongols,

Fig. No. 173.

"Worshipping at the Long River."

Lady Sun, with her two maids in attendance, performing sacrifices to Liu Pei. Lady Sun was Sun Chüan's younger sister. *See* "Ch'ih Pi Au Ping." She was used as a decoy to inveigle Liu Pei to Tung Wu in order to murder him: but the plot failed owing to the intervention of the Dowager.

Plate No. 92.

with whom China was then at war, Chiao Tsan, another of Liu Lang's officers, and a friend of Mêng Liang's, unknown to anyone, secretly follows the latter to his destination. Mêng Liang arrives at Hung Yang Tung in due course, enters the pagoda, which is all in darkness, and after some trouble discovers the piled-up bones of Yang Chi Yeh, but just as he finds them, Chiao Tsan appears groping his way in the darkness and accidentally stumbles up against Mêng Liang from behind. The latter, fearing that he was attacked by an enemy, suddenly turns round and cuts Chiao Tsan down with the hatchet he is carrying. On dragging the dead body out into the light, he finds to his horror that he has killed his friend and colleague, Chiao Tsan. At this moment, the night patrol comes along and Mêng Liang, on questioning him, learns that he is a native of the South (that is China). Mêng Liang tells the patrol how the accident occurred, and asks him to take Yang Chi Yeh's bones back to Liu Lang. He then kills himself on the spot. On the patrols arrival, he informs Liu Lang of what Mêng Liang had told him, and of the latter's suicide, and produces the hatchet as proof. On receipt of the news, Liu Lang details men to proceed to Hung Yang Tung to bring back the dead bodies of Mêng Liang and of Chiao Tsan. They are provided with an elaborate state funeral, after which Liu Lang falls ill, spits up blood through grief, and expires. His death is much regretted by the emperor, who attends personally at the funeral ceremonies. (*Note*—The sequel to this play is continued under another drama called *Liu Lang Kuei T'ien* or "Liu Lang Ascending to Heaven").

HEI LU KAO CHUANG (黑驢告狀), "The Black Donkey's Plaint." *Erh-huang Play.* Time: 1 hour, 45 minutes.

Dramatis Personæ.

Pao Kung (*Ta Hua Lien*). Judge Pao.
Ko Têng-yün (*Ta Hua Lien*). Minister's Son.
Fan Chung-yü (*Hsiao Shêng*). Young Student.
Pai Pin (*Hsiao Shêng*). Mrs. Fan's Brother.
Ch'ü Shên (*Wên Ch'ou*). Trader.
Ch'ü Chin (*Wên Ch'ou*). Trader.

Li Pao (*Wên Ch'ou*). Innkeeper.
Mrs. Li Pao (*Hua Tan*). Innkeeper's Wife.
Mrs. Fan Chung-yü (*Ch'ing-i*). Student's Wife.
Attendants, Monk, Donkey, etc.

Sung Period.—This is a play in Transmigration.[1] Two brothers, Ch'ü Shên and Ch'ü Chin, are partners in a cloth business at T'ai-Yüan Fu, Shansi. As they have large interests in the South, the elder brother, Ch'ü Shên, with a view of checking-up these interests, hands over the business to Ch'ü Chin, and departs riding on a black donkey. *En route*, he puts up in an inn for the night, the owner of which, Li Pao, together with his wife, invite him to drink to excess, strangle him, and hang up his dead body to a tree in the compound of a near-by temple. Now it happens that just as this murder occurs, the wife of a student, Mrs. Fan Chung-yü, commits suicide by hanging herself to a beam in her house, and her body, duly encoffined, is placed in the same temple, in the compound of which Ch'ü Shên's body is hanging to a tree. The monk in charge of the temple, who is apparently more interested in material than spiritual affairs, suspecting the coffin contains something more valuable than a dead body, breaks open the coffin. To his utter amazement, the woman is not dead, but on the contrary, surprisingly active; for no sooner does she see the light of day, than she springs out of the coffin and runs up the street howling and yelling, but with the *voice of a man*! The following morning, a man passing by the temple sees Ch'ü Shên's body hanging to the tree, and forthwith reports the matter to the local official. The latter cuts Ch'ü Shên's body down, but no sooner has he taken the rope off his neck, than Ch'ü Shên comes to life, and begins to talk in the *voice of a woman*! Now what had happened was that the souls of Mrs. Fan and of Ch'ü Shên had become interchanged. Ch'ü Shên, when questioned, still speaking in a female voice, said that during her husband's absence, a man named Ko Têng-yün, son of a retired minister, had attempted to abduct her with a view of forcing her to marry him, and that she had committed suicide in consequence. Mrs. Fan Chung-yü, on the other hand, speaking in the voice of a man, stated that she was strangled by Li Pao,

[1] The Chinese are firm believers in metempsychosis.

Fig. No. 174.

"Flogging the Emperor's Robe."

Two eunuchs hold the Dragon Robe while the young emperor stands at the right watching Judge Pao beating it. The Empress Li is seated on the throne enjoying the scene.

Plate No. 93.

the innkeeper, and his wife. Now amongst the spectators, are Ch'ü Shên's brother, Ch'ü Chin, and Mrs. Fan's brother, Pai Pin, who naturally are greatly surprised to hear their relations talking in voices not belonging to them: more particularly so, when Mrs. Fan claims that Ch'ü Chin is *her* brother, and Ch'ü Shên insists that Pai Pin is *his* brother! In order to clear up matters, Mrs. Fan asks that Judge Pao (*See supra* "Ta Lung P'ao") be made acquainted with the facts of the case, as he could undoubtedly unravel the mystery. Just at this time it so happens that Judge Pao is on his way home from a visit to court, and is stopped by a Black Donkey, which has the effrontery to push its nose into the judge's face, at the same time setting up a loud braying. "For a donkey to stop me like this," said the Judge, "is extraordinary: he is certainly filing a plaint." He then orders his retainer, Wang Ch'ao, to follow the donkey and see where it goes. Wang follows the donkey which leads him to the temple, braying all the time. On arrival at the temple, the donkey suddenly disappears, no one knows where. Wang Ch'ao is informed by the bystanders that each of the parties to the dispute claims to be the other. He takes them to see Judge Pao who immediately holds court. After listening to the statements of each as already related, Judge Pao says "This case is beyond me at present: I shall have to consider it seriously before giving a decision. It is a case of *Yin Ts'o Yang Ch'a*" (that is, transformation of the *Yin* and *Yang* natures). Now Judge Pao has a pillow called the *Yin-yang-chan* which, when he wished to "listen-in" on what was going on in the Underworld, he simply slept on; so the following morning Judge Pao, sending for his retainer, said "I am informed by the spirits below, that Li Pao for the sake of gain strangled Ch'ü Shên, and Fan Chung-yü's wife hung herself because Ko Têng-yün attempted to outrage her. Ko is the son of a former high minister, so it is easy to deal with him in a memorial to the Throne." He then sends for Ch'ü Shên and Mrs. Fan and delivers the following oration, proving that the illustrious Judge was nothing if not *bel esprit*: "You two have certainly mistaken your *real* selves, I'll prove it to you immediately." Then sending for his "Magical Mirror" which could reflect spirits, he orders Ch'ü Shên and Mrs. Fan to carefully scrutinize themselves in the reflector. They do so, and at once shout out that their "souls have returned to their bodies again." This is an extremely comic play and is well worth seeing.

CHAN HUANG P'AO (斬黃袍), "Unfrocking an Emperor." *Erh-huang, Hsi-p'i Play.* Time: 1 hour, 45 minutes.

Dramatis Personæ.

Chao K'uang-yin (*Hu Tzŭ Shêng*). Emperor.
Kao Huei-tê (*Hu Tzŭ Shêng*). Commander-in-chief.
Miao Shun (*Hu Tzŭ Shêng*). Astrologer.
Lu Chêng-ên (*Ta Hua Lien*). General and Sworn Brother of the Emperor.
Han Lung (*Wên Ch'ou*). Emperor's Brother-in-law.
T'ao San-ch'un (*Tao Ma Tan*). Lu Chêng-ên's Wife.
Han Su Mei (*Hua Tan*). Imperial Concubine.
Chêng-yin (*Hsiao Shêng*). Lu Chêng-ên's Son.
Attendants, Monk, etc.

Sung Period.—When Chao K'uang-yin, the first Emperor of the Sung dynasty, ascends the Throne he adds to his seraglio Su Mei, the sister of Han Lung. He becomes deeply infatuated with her and places her in charge of the Peach Blossom Palace. Her brother, Han Lung, through her influence, is invited to court and made Director of the High Court of Revision. In order to make this exalted position known to the public, he arranges for a grand parade in his own honour. The Emperor, on hearing of this, warns him to beware and avoid Lu Chêng-ên, the Emperor's sworn-brother, and an enemy of Han Lung. While the parade is on Lu Chêng-ên is holding a review of his troops and the two parades meet *en route*. The latter had just returned from a sacrifice during which his staff of office, made of date-wood, snaps in half. This he regards as an evil omen, and on meeting Han Lung is wary and inclined to give the latter the right of way. But Han Lung, who knows his influence with the Emperor on account of his sister, Su Mei, is not so consistent, and insults Lu Chêng-ên by singing out in a loud voice to "clear the passage" for him. This starts an altercation, and Lu Chêng-ên retorts by saying "When Ma Yao's sister was taken into the harem of Chao K'uang-yin's predecessor, Ch'ai Jung, it had the fatal result of destroying the temple of Yao and Shun by fire. I now predict that something equally disastrous will happen with *your* sister in the palace. Ma Yao's sister brought misfortune to Ch'ai Jung and the

Fig. No. 175.

"The Joy of the Red Luan."

Miss Chin making love to the beggar graduate Mo Hsi. Note the Fu-kuei-i (plate 14, fig. 14) Mo Hsi is wearing.

Plate No. 94.

empire, your sister will bring misfortune to Chao K'uang-yin, the Emperor, and all those connected with him." On this Han Lung approaches with a view of striking him, and Chêng-ên slaps his face. Han Lung runs away with Lu close on his heels right up to the palace doors. Han begs the Emperor to save him. The Emperor tells him to hide under the table. The Emperor demands an explanation of Lu's conduct, and is told that Han Lung is presuming too much on account of his sister's influence. Thereby, he incurs the Emperor's wrath who orders him bound and taken out for execution for *lèse-majesté,* and, worst of all, Han Lung is appointed to see that the executioner does his duty. Hearing of this, Miao Shun, the Imperial Astrologer, who is a good friend of Lu's, casts his horoscope, and finds that he is fated to die thus, so he makes no appeal to the Emperor to save Lu's life. For this ignoble action, he is accounted a traitor by his and Lu's friends (and indeed by all Chinese, even at the present day): more especially so, because while *en route* to the palace he meets Kao Huei-tê, a brother-in-law of the Emperor (of course, the Emperor has many brothers-in-law), who begs him to see the Emperor and try to save Lu Chêng-ên. Kao Huei-tê proceeds to the palace with Miao Shun, but they are refused entrance by the eunuch who has received orders from Su Mei not to admit them on the plea that the Emperor is tipsy. Kao Huei-tê then arms himself and rushes off to the execution ground hoping to stay the execution till the Emperor is sober. In the meantime, Lu's son, Chêng-yin, who knows nothing of his father's danger, has a dream in which he sees that his father's white hair had suddenly turned black. He tells his mother, the lady T'ao, of the dream, which they both deem a bad omen. Just then they receive news of the impending execution of their husband and father, so taking an old retainer, Lu's son hastens to the execution ground to try and rescue his parent. Han Lung, who is on the spot, then orders the execution of Lu Chêng-yin, but the latter's retainer says to Han Lung, "You don't mean to say that you intend to kill a whole family for the sake of your sister's satisfaction?"

Han Lung is impressed by this and lets Chêng-yin off. The latter goes to his father and says "I will enrol troops and rebel against the Emperor." His father advises him not to do anything so foolish as it would only endanger the lives of his family and relations. At this moment there arrives on the scene a monk who states that he is a recluse from Mount Hung Hua: that he will take

Chêng-yin with him and train him in the art of war so that he can subsequently revenge his father. Exit monk and Chêng-yin. Han Lung then orders that Lu Chêng-ên be executed at once. When news of the death of her husband reaches T'ao San-ch'un she buckles on her sword, musters her soldiers and starts out to avenge the death of her husband. T'ao San-ch'un it must be remembered was an Amazon, and thoroughly skilled in the art of war. *En route,* a Black Wind suddenly springs up, barring her passage. This is the spirit of her husband who informs her that he has been shorn of all his honours, and the only way to wipe out the disgrace is to recover the Yellow Robe and Jade Girdle that he had presented to the Emperor on his ascending the Throne. The spirit of her husband then vanishes, and T'ao San-ch'un proceeds on her mission of revenge. In the meantime, Kao Huei-tê, the Emperor's brother-in-law, takes a lot of soldiers into the palace and demands that the Emperor signs his abdication. The latter replies that if he is allowed to remain on the Throne, he will pardon Chêng-ên and restore all his honours, but Kao Huei-tê informs him that Chêng-ên is already dead, and produces his head as proof. "I am very sorry," says the Emperor, "I must have ordered his execution while under the influence of drink." He then commands that Lu Chêng-ên's remains be buried with full honours, and his grave be placed near a spring in order to preserve it for all time. (*Note*—This brings us within the realms of *Fêng-shui,* or the geomantic system of the Chinese, not necessary to enlarge upon here, except to state that it is believed that a body buried near a spring will be preserved much longer). Kao Huei-tê then forces the Emperor to have Han Lung's head cut off, and his headless body cast into a deep pit without any headstone being erected to his memory. Having succeeded thus far, Kao demands the execution of Miao Shun, the Court Astrologer, for failing to exert himself on behalf of Lu Chêng-ên. This the Emperor refuses to do, but instead dismisses him from his post. Kao then accuses the Emperor of basking too much in the smiles of the concubine, Su Mei, and demands that she be executed. The Emperor is on the point of giving in when the news reaches him that T'ao San-ch'un is marching on the capital with a large body of troops. He orders Kao Huei-tê to defend the city, which he refuses point blank to do. The lady's troops surround the city, Kao is sent out to negotiate; T'ao San-ch'un demands the return of her husband's Yellow Robe and Jade Girdle which are

promptly handed to her, when she retires with all her troops. (*Note*—The sequel to the above play is called *Hsia Nan T'ang* or the "Expedition to the South," in which Chêng-yin, T'ao San-chun's son, takes the leading part).

TA YU TS'ANG CHOU (打魚藏舟), "The Concealment in the Fishing Boat." *Erh-huang, Hsi-p'i Play.* Time: 45 minutes.

Dramatis Personæ.

T'ang (*Hu Tzŭ Shêng*). General.
T'ien Chü (*Hsiao Shêng*). Student.
Hu Fêng-lien (*Kuei Mên Tan*). Fisherman's Daughter.
Chia Ting (*Wên Ch'ou*). Servant.
Attendants, Soldiers, etc.

This play concerns the daughter of an old fisherman, and might just as well be called "Love in a Boat." Her name is Hu Fêng-lien, who, for the first time, meets a young student by name of T'ien Chü, under peculiar circumstances. Miss Fêng-lien's father, Hu Jên, is one day hawking the fish he has caught about in the streets. When passing the governor's house, the latter's son picks out some of the best fish, but refuses to pay for them. A row occurs, and the governor's son calls to his assistance his servant Chia Ting. They both set upon the old man and beat him to death. A young student, T'ien Chü happens along, and seeing an old man violently beaten, takes a hand in the fray: during the struggle, he injures the governor's son seriously: the latter is carried into his house and expires almost immediately. The governor instructs General T'ang to have the culprit apprehended. When the latter hears that he is wanted for murder he escapes, making for a river, with General T'ang and his men close on his heels. Spying a fishing boat anchored in mid-stream he hails it, and a young girl appears on deck who sings out that she is all alone, and cannot allow any strangers on board. She further informs him that her father had been killed by the governor's son, giving her name as Fêng-lien. "Why," replies T'ien Chü, "I assisted your father in the fight and accidentally killed the governor's son. I am now being chased by soldiers on a charge of murder." Hearing this, the girl hauls up the anchor and pulls the boat alongside of the embankment. Entering the boat, he finds that it is far

too small to conceal himself comfortably in. Fêng-lien then tells him to lift up a couple of planks and covers him up with her father's dead body. Hardly is this done when the General and his men arrive and demand to search the boat. She sets up a wail about her parent's death being caused by the governor's son and begs the General to avenge her. This the general promises to do, and leaves, taking his men with him. T'ien Chü then comes out of his hiding place and asks the girl to land him on the other side of the river. On quitting the boat he thanks her for saving his life. "No thanks are required," says Fêng-lien, "The only favour I have to ask is that you will please avenge my poor father's death." "I will do so," replies T'ien Chü, "if you will promise to be my wife, I am deeply in love with you, it is really a case of love at first sight." She accepts on the spot. (Something almost impossible in Chinese real life). "I have a plan," says T'ien Chü. "My father, the magistrate, will, of course, have learnt of my killing the governor's son, but probably will not know that the governor's son killed your father. Now, you must file a plaint at my father's *yamên* to this effect, so that he will know the true facts." There being no writing material on board of the boat, he hands her an heirloom called the "Butterfly's Cup" (Taken from a story in which butterflies flew out of a cup when wine was poured into it, and returned to it when the cup was empty) which she was to show his father as proof that she had been sent by him. By this time it is full daylight: she lands him and he escapes. The sequel to the above play is called *Hu Tieh Pei,* "Butterfly Cup."

CHAO CHUN CH'U SAI (昭君出賽). "Lady Chao Crossing the Frontier." *A Kao-ch'iang Play.* Time: 45 minutes.

Dramatis Personæ:

Wang Chao-chün (*Ch'ing-i*). The Heroine.
Wang Wên (*Hsiao Shêng*). Lady Chao's Brother.
Khan (*Hu Tzŭ Shêng*).
Hsiung-nu (*Ta Hua Lien*). Commander-in-chief.
Soldiers, Attendants, etc.

Han Period, first century B.C. –Wang Chao-chün was a lady who, when seventeen years of age, entered the seraglio of the Emperor Yüan Ti, and who

was bestowed in 33 B.C. upon the Khan of the Hsiung-nu. The court painter, Mao Yen-shou, paints her portrait which he sends to the Khan. He, in fact, paints two portraits; in one, which he gives to the Emperor, he depicts her as ugly because she refused to give him a bribe, but sends the real picture of her to the Khan. The latter, seeing how beautiful she is, sends an envoy to the Emperor demanding that he present her to him. This the Emperor refuses because he had discovered that the court painter had deceived him, for which infamous action he puts him to death. The Khan then sends a body of troops under the command of his commander-in-chief to attack Ch'ang-an, the capital. The Emperor, fearing the loss of his capital, surrenders Wang Chao-chün to the General and she departs riding a beautiful horse presented to her by the Emperor, and a lady-in-waiting carrying her lute. She is accompanied by her brother, Wang Wên who, however, only escorts her a part of the journey, and returns to the capital. On arrival at the Amoor River she is put on a boat, and for the first time meets the Khan, who is greatly surprised at her beauty, and remarks to his commander-in-chief that she looks like an angel sent to him from heaven. Lady Chao sits on the prow of the boat, when a wild goose alights on her shoulders. She asks it if it will take a letter for her, to which the goose nods assent. Not having any writing materials, she tears off a piece of her silk dress, and biting her fingers, she writes a letter with the blood thus produced, addresses it to the Emperor, ties it round the neck of the goose and bids it to speed on its journey: which it does, winging its flight with saddening screams. Chao-chün then deliberately jumps into the Amoor and is carried away in the swirling waters.

Seeing this the Khan clasps his hands together saying "She is really an angel flown back to Heaven. What a pity that I went to war for your dear sake!" He then commands that a temple be erected to her memory on the banks of the Amoor, and places therein a copy of the original picture sent to him by the court painter. There are several stories of lady Wang's career, one of them being that she actually married the Khan and had children by him, but there is no historical proof of this. I have seen this play several times, and at various places, but never in any way different from the one herein described, so it is probably the true version. More than two-thirds of this play consists of singing in a high falsetto, and the remainder of declamation; and it is tiresome

—to a foreigner—in the extreme, but being a Kao-ch'iang play, it is in great favour with elderly folk. (*Note*—Another name for this play is *Hung-yen-shao-shu,* or "Sending a letter by a Wild Goose." The idea of using the goose as an emblem on the Chinese Postal flag originated from this story).

MULIEN SENG CHIU MU (穆連僧救母), "The Monk Mulien Rescuing his Mother in Hades:" also called *Yu Liu Tien* (遊陸殿), "A Journey to the Sixth Department in Purgatory." *Erh-huang* and *Hsi-p'i Play.* Time: 1 hour.

Dramatis Personæ:

Mulien (*Hsiao Shêng*). Monk.
Chief of Demons (*Ta Hua Lien*).
Minor Demon (*Wên Ch'ou*).
Minor Demon (*Wên Ch'ou*).

T'ang Period.—This religious drama is founded on the legend of Buddha's famous "Disciple of the Left," *Maudgalyayayana* or *Moginlin,* who descended into hell to save the soul of his mother. The latter, Mrs. Fu, *née* Liu, was a devout Buddhist who performed many kind acts of charity, living on nothing but lenten fare. Her husband suddenly dies and her son Fu Lo-pu (傅羅布) disappears from her ken, she knows not where. Utterly disgusted with religion, she forsakes it altogether, goes on a prolonged spree, stops all acts of charity, and instead of living on lenten fare, gorges herself with wine and meat, even going the length of driving the beggars, particularly the mendicant monks whom she formerly had never failed to supply with alms and food, away from her doors. This is too much for the priesthood, who condemn her to Hades where, on her arrival, the chief of demons together with two of his subordinates drag her before Yen Wang, the King of Purgatory. The latter then instructs his demons to lead her around to the various halls of punishments to view the tortures inflicted on those who had committed offences *against the doctrines of the Church.* Subsequently she is taken to the Sixth Department to inspect those who, although guilty of other crimes, were still faithful to their religion (Buddhism), and hence treated with less severity as could be seen by their *happy countenances.* Seeing this she repents and asks

the chief demon to allow her to return to the Upperworld, promising to return to Buddha's fold. He, however, doubts her words and says so, and confines her on the "Hill of Slippery Oil" (a name often given to this play), where it is not possible to even move without slipping over the precipice on to the rocks below and being dashed to pieces. Now quite unknown to her, Fu Lo-pu, her son, had become the famous Disciple of *Bodhisatva,* who informs him that his mother's soul is suffering in Purgatory: and that he should go at once and rescue her. As it is not possible to gain admission to the Underworld without any authority, *Bodhisatva* hands him the Staff of Nine Joined Rings (*Chiu-lien-huan*),[1] the handle of which when thumped vigorously on the ground set all the rings a-jingling, making a noise like thunder which gave the demons a terrific headache, besides nearly frightening them to death, thinking that the Underworld had come to an end. On hastily opening the gate of Hades, they see a young priest standing before them, and ask his mission. He replies that he has come to visit his mother Mrs. Liu, whose personal name is Ch'ing-t'i. Here follows a lot of unnecessary interrogation as to their correct names, etc.: when the woman is allowed to mount a tower to speak to her son, who informs her that he is her son Fu Lo-pu, and had changed his personal name to *Mulien,* his name in religion. She demands immediate release, but the chief demon explains that he cannot allow her to leave till he has communicated with Yen Wang. Upon this, *Mulien* again rattles his magic staff, the demons become frightened and release her without further ceremony.

The first thing she tells him is that she is hungry. *Mulien* holds out his alms-bowl filled with rice and tells her to take her fill. At this, all the hungry souls gather round her and beg her to share it with them. Just then it is reported by the demons that Yen Wang is coming so they all scamper off, leaving mother and son alone. *Mulien* puts his mother on his back and starts off for the Upperworld. *En route, Mulien's* mother, not having fully made up her mind whether she will repent or not now that she had escaped from hell, feels quite frisky and in her glee kicks out behind, her feet coming in contact with a water-melon, cracking it and at the same time hurting her foot

[1] The ornaments in a woman's headdress are also so-called: but are only worn by women of fifty or more, or at *menostasis,* signifying absolute purity of body.

making it bleed. The blood mingling with the water-melon turns it red: hence it is believed that this is the origin of red melons![1]

FEN MIEN SHAN (焚棉山), "The Burning of Cotton Hill." *Erh-huang Play.* Time: 1 hour, 30 minutes.

Dramatis Personæ:

Ch'ung Erh (*Hu Tzŭ Shên*). Prince.
Tung-hu (*Hu Tzŭ Shêng*). Astrologer.
Chao Shuai (*Hu Tzŭ Shêng*). Military Officer.
Chieh Chih-t'ui (*Hsiao Shêng*). Civil Officer.
Hu Yen (*Hsiao Shêng*). Military Officer.
Hsieh Chang (*Hsiao Shêng*). Military Officer.
Chieh's Mother (*Lao Tan*).
Wei Ch'ou (*Wên Ch'ou*).
Attendants, etc.

Chin Period, seventh century B.C.—This is a famous historical drama concerning the death of Chieh Chih-t'ui and his mother. Ch'ung Erh, the ninth son of Duke Hsien of the Chin State, escapes with Chao Shuai and other followers and takes refuge among the wild tribes of the north. The reason that Ch'ung Erh flees is because his father's favourite concubine wishes to have him murdered. He remains away for nineteen years during which time he marries the daughter of one of the chiefs. In 634 B.C. he returns to his own country (China) to assume the reins of government as Duke Wên, succeeding also to the leadership in the confederacy of Princes. Hu Yen, a faithful adherent of Ch'ung Erh during exile, boasts of his own prowess, as if he were the only one who had been loyal to the Prince: this displeases Chieh Chih-t'ui who naturally considers that he was just as brave as Hu Yen: so he retires from official life and makes straw-sandals for a living, principally to support his aged mother. When Duke Wên is distributing rewards on those who had been with him in exile he somehow overlooks Chieh Chih-t'ui.

[1] A curious analogy to Micah Rood's Apples.

Fig. No. 179.
"Love in a Fishing-boat."
T'ien Chü handing the "Butterfly Cup" to Miss Feng-en.

Plate No. 98.

Fig. No. 180.
"Chao Chün leaving for the Frontier."
The Emperor bidding her farewell.

Plate No. 99.

Hsieh Chang, one of Duke Wên's adherents, hearing of this, goes to Chieh Chih-t'ui and reminds him that during Ch'ung Erh's exile, he had cut off a piece of his own thigh to keep the Duke from starving: and that he should go and see Duke Wên and remind him of this. His mother joins in the request, but Chieh is adamant, saying, "Ch'ung Erh (Duke Wên) was the most worthy of Duke Hsien's nine sons, that his fate was decreed by Heaven, and anything that he could say or do would not alter it." Hsieh Chang then writes out a Memorial enumerating all of Chieh's merits, and posts it on the main city gate. When this reaches the ears of Duke Wên, he is reminded of Chieh's great services, especially that of cutting off the flesh of his thigh to prevent him from starving: so he at once sends for him, but Chieh is nowhere to be found. On enquiries being made, it is discovered that Chieh had taken his mother and departed for Mien Shan (Cotton Hills), where he would be free of enemies and official cares. The Duke with a large party proceed to Mien Shan; not being able to find him, he orders the wood on the mountain to be set on fire with a view of smoking him out. The fire lasted for three days, at the end of which they found Chieh Chih-t'ui and his mother in the trunk of a tree with clasped hands, having perished in the flames. The Prince is greatly overcome at this sight, and commands that a temple be erected on the spot where the bodies were found: he also commands that the people living in the hills should offer up sacrifices to their remains once each year, and changes the name of the hill to Mount Chieh, as an act of atonement, to his memory. The day that the fire started happened to be the 5th day of the Third Moon, which falls in the period *Ch'ing-ming* or "Pure Brightness:" hence the people of *Chin* (the present Shansi), because of Chieh's tragic end, did not cook their food for one month during the *Ch'ing-ming* Festival (Worshipping of Tombs): but subsequently reduced this to three days, which is the origin of the Cold-meat Festival. Even at the present day, the inhabitants of T'aiyüan-fu, Shang-tang, Hsi-ho and Yen Mên Kuan, in Shansi, in which Mount Chieh is situated, observe the ancient custom of the Cold-meat Festival in honour of Chieh Chih-t'ui.

YU CH'ANG CHIEN (魚腸劍), "Fish Bowels Dagger." *Hsi-p'i Play.* Time: 1 hour, 30 minutes.

Yü Ch'ang Chien

Dramatis Personæ:

Wu Yün (*Hu Tzŭ Shêng*). General.
Chi Kuang (*Ta Hua Lien*). Prince.
Chuan Chu (*Ta Hua Lien*). Butcher.
Chuan Chu's Mother (*Lao-Tan*).
Chuan Chu's Wife (*Ch'ing-i*).
Niu Erh (*Wên Ch'ou*). Pig-dealer.
Attendants, Soldiers, etc.

There are several variations of this play: friends have told me that they have witnessed this play several times, but have never seen either the dagger or the fish. This is because they have confused the *Yü Ch'ang Chien* (Fish Bowels Dirk) with *Yü Ts'ang Chien* "Dirk concealed in the Fish's Belly." Yü Ch'ang Chien is the *name* of the dagger, while Yü Ts'ang Chien alludes to the *assassination* of Wang Liao. In other words, *Yü Ts'ang Chien* is the sequel to *Yü Ch'ang Chien.*

Lieh Kuo Period, sixth century B.C.—Wu Yün (better known by his "style" Wu Tzŭ-hsü), a native of the Wu State whose parents have been put to death by Prince P'ing escapes to the State of Ch'u. One day he sees two men fighting each other in the streets: at a distance stands a woman waving a staff as if wishing to attract the attention of the pugilists: one of them (Chuan Chu), on seeing the staff, quits at once, but the other, Niu Erh, clings to him, wishing to continue the fight. Wu Yün then interferes and separates them. Chuan Chu runs to meet the woman. Wu Yün asks of the by-standers the reason for the waving of the staff; he is informed that the woman is Chuan Chu's wife, who had used her mother-in-law's staff to remind her husband of the filial piety due to his aged mother. Wu Yün later calls on Chuan Chu and commends him for his respect towards his mother. They become sworn brothers. Subsequent to this meeting, Wu Yün, while strolling through the streets playing a flute for his livelihood, meets Chi Kuang, Prince Liao's brother. They soon become fast friends and Chi Kuang asks Wu Yün if he will undertake the task of assassinating Prince Liao. Wu Yün wishes to know what Prince Liao's favourite dish is and is informed that it is fresh fish, well-cooked.

Wu Yün says that he does not care to undertake the job, but that he can strongly recommend Chuan Chu to do so.

The conspirators consult Chuan Chu, and it is arranged that a dirk be concealed in a fish's belly, and when the fish is presented to Wang Liao the hidden dirk be plunged into his bowels. Chi Kuang, however, informs them that the Prince always wears a coat-of-mail called the *T'ang* (or *Sun*) *Ni K'ai* made out of the skin of a (fabulous) beast that eats tigers, which is invulnerable (compare this with the story of the Nemean Lion killed by Hercules, which also had an invulnerable skin), and which could ward off any weapon. "But," says Chuan Chu, "I have heard of an instrument called the 'Fish Bowels Dagger:' if I could manage to obtain possession of that I could easily kill the Prince." On making inquiries, Chi Kuang's secretary informs him that a Taoist monk had presented him with a weapon called Yü Ch'ang Chien, which probably was the dagger referred to. He produces it, and on close inspection the following inscription is seen very finely engraved thereon: Within me lies the power to pierce the T'ang Ni K'ai worn by Wang Liao." The dagger is given to Chuan Chu, who says "my mother is eighty years of age; promise me that if anything happens to me, you will provide for her and protect her." Chi Kuang makes the promise and hands him one thousand pieces of gold. Everything being arranged as planned, Chi Kuang gives a grand banquet to all of his officers, and explains to them the scheme for the assassination of their Prince.

YU TS'ANG CHIEN (魚藏劍), Sequel to the above. *Hsi-p'i Play.* Time: 45 minutes.

Dramatis Personæ:

Same as the foregoing, except that Prince Liao (*Ta Hua Lien*) and Ch'ing-chi, Prince Liao's commander-in-chief, who takes the part of *Ta Hua Lien,* are added to the cast.

When the Wu State joins the confederacy against the State of Ch'u, Prince Liao, at the request of his brother Chi Kuang, instructs his commander-in-chief, Ch'ing-chi, to lead the troops for the invasion of Ch'u (Chi Kuang wishes to get the latter out of the way), saying that he would lead the troops

himself but cannot do so because he is troubled with sore feet. (*Note*—This was also the pretended trouble with Yüan Shih-k'ai in 1910, when he was "sitting on the fence" nursing his feet at Chang-tê, Honan; Yüan knew his history!). The ruler of Ch'u, Prince P'ing, on hearing of the invasion of his territory, dies of fright. When Wu Yün hears of his death he weeps: seeing that Prince P'ing was responsible for the death of Wu's parents Chi Kuang naturally shows surprise, and asks him why he takes the Prince's demise to heart. "It is because," replies Wu Yün, "I did not have the satisfaction of taking off his head myself in order to avenge my parents!" "Well," says Chi Kuang, "we have one of the tyrants out of the way and it is time to put an end to the other one: all of his generals are off to the war, and it is a good opportunity for Chuan Chu to make use of the dagger in the fish's belly." Everything being in readiness, Chi Kuang invites his brother, Prince Liao, to a *fish* dinner, specially prepared for *him*. The Prince's mother is suspicious of Chi Kuang's intentions and warns him to take precautions. The Prince assures her that she need have no cause for anxiety, since he is wearing no less than three folds of armour, and will be accompanied by valiant officers and men. He also stations loyal troops along the route to Chi Kuang's palace. At the feast, the Prince arranges to have two men follow each of Chi Kuang's attendants to see that they have no weapons concealed on their persons. Wu Yün is stationed at the entrance to see that no one enters the banquet hall. Just before the time for the fish to be served, Chi Kuang begs the Prince to excuse him for a few minutes to attend to his sore feet which are paining him. As Chi Kuang leaves the room our hero Chuan Chu comes in with the prepared fish, being escorted on each side by two of the Prince's men armed with swords. Now for the *dénouement*: as Chuan Chu kneels before the Prince and offers him the fish, the latter stretches out his hands to receive it. Chuan Chu slips the dirk out of the fish's mouth, and aiming for the white patch, the only vulnerable place in the T'ang Ni K'ai, he plunges it into the Prince's stomach, killing him on the spot. Chuan Chu is at once cut down by the Prince's bodyguard. Chi Kuang enters and a terrific battle ensues, in which Chi Kuang and Wu Yün come off victorious.

SHUANG T'OU T'ANG (雙投唐), "Double Submission to the T'ang

Li K'o-yung II

Fig. No. 190.
"The Women Robbers"
Note the small feet of the disguised robber, it being dark, the young lady could not see them. The maid in a man's robe sits at the back.

Plate No. 109.

dynasty:" also called *Shuang Tai Chien* (雙帶箭), "Double Arrows" and *Tuan Mi Chien* (斷密澗), name of a mountain in Shantung. *Erh-huang Play.* Time: 1 hour, 30 minutes.

Dramatis Personæ:

Li Yüan (*Lao Shêng*). Founder of the T'ang Dynasty.
Wang Po-tang (*Hu Tzŭ Shêng*). Adherent of Li Mi.
Li Shih-min (*Hsiao Shêng*). Prince.
Li Mi (*Ta Hua Lien*). Rival to the Throne.
——— (*Chêng Tan*). Princess of Ho-yang.
Attendants, etc.

T'ang Period.—This play is founded on the troubles which arose when the Sui dynasty came to an end in 618, when the son of the Emperor, Li Shih-min, cleared away the numerous rival pretenders to the empire. Li Mi was one of these rivals because Li Yüan had fooled him over a pretended alliance to assist him in capturing Ch'ang-an and setting up the puppet known in history as Kung Ti, who abdicated in Li Yüan's favour in 618. Li Yüan was a descendant from a Prince of the Western Liang State. Li Mi, the colleague and subsequent rival of Li Yüan, inherited the title of Duke of Wei, and issued a manifesto denouncing the Emperor's crimes. Li Yüan invited his co-operation and formed an alliance with him, although he did not mean to let him lead the movement. In 618 he defeated Yü-wên Hua-chi, and was proceeding to the Court of Sui when Wang Shih-ch'ung seized the reins of government. Failing against Wang, he submitted to the T'ang dynasty at the request of his colleague Wang Po-tang, and was ennobled as Prince, and given the Princess of Ho-yang in marriage. Disgusted with his position, he attempted to raise the standard of revolt, and was slain. The play opens when Li Mi and Wang Po-tang are in hiding.

The fortress of Wu Kang having fallen to the troops of Li Shih-min, Wang Po-tang, seeing that the game is up, advises Li Mi to submit at once and he may save his life. Li Mi ponders over this suggestion, and finally accepts it. While *en route* to Ch'ang-an a wild goose drops at their feet. It so happens that Li Shih-min, the Prince, is out with a hunting party, and it was he that had shot the goose. Li Mi and Wang Po-tang consider this fortunate and take

the goose to the Prince, who thanks them for their kindness. Li Mi then offers his submission to the T'ang House if his life is spared. The Prince agrees, and takes him to see Li Yüan, the Emperor.

The latter congratulates him on his submission, ennobles him as Prince, and bestows on him the Princess of Ho-yang in marriage. Not yet satisfied, Li Mi still harbours evil thoughts of revenge, and one day while in his cups he tries to persuade the Princess to assist him in his plans for securing the throne for himself. She refuses, and he kills her as well as all of her ladies-in-waiting. He escapes and tells his friend Wang Po-tang of what he has done; the latter becomes frightened and advises Li Mi to flee the city before it is too late, and make for Tuan Mi Chien, Wang fleeing with him. They are pursued by Li Shih-min who orders his men to shoot them down with their arrows. They are both wounded, and seeing no further hope of escape, draw their swords and commit suicide. Li Shih-min orders that the body of Li Mi be thrown off a high cliff, but that the body of Wang Po-tang be brought back and given honourable burial. The reason for Wang Po-tang being treated differently from Li Mi, was because he was true to his colours. He was at least loyal to his friend and, therefore, not accounted as a traitor.

CHUNG HSIAO CH'UAN (忠孝全), "Loyal and Filial to the End:" also called *Chan Ch'in Hung* (斬秦洪), "The Execution of Ch'in Hung," and *Chin Au Tao* (金鰲島), "Chin Au's Island." *Erh-huang Play.* Time: 1 hour, 30 minutes.

Dramatis Personæ:

Wang Chên. Eunuch.
Ch'in Chi-lung (*Hsiao Shêng*). Son of Prefect.
Chin Au (*Ta Hua Lien*). Chief of Buccaneers.
An T'ai (*Wên Ch'ou*). Chief Cook.
Ch'in Hung (*Lao Shêng*). Prefect.
Attendants, etc.

Ming Period.—This play illustrates the power of the eunuch Wang Chên, a pupil at the palace school for eunuchs established by the Emperor Hsüan

Tsung in 1426. In 1442 he became all powerful and had all of his opponents sent to prison and even executed without confirmation of the sentence by the Emperor, while office was openly sold or obtained by obsequiousness to the all-powerful eunuch, whom even Princes addressed as Venerable Father. In 1449, having worked up a quarrel with the Oirads, he took the Emperor on an expedition against their chief Yeh-hsien. The whole army was overwhelmed on its retreat, and Wang Chên was slain by the routed soldiery. His vast wealth was confiscated, and his family exterminated. In 1457 (Giles' Biographical Dictionary, No. 2139) his honours were restored and a shrine was erected to his memory by Imperial command.

The play begins where a buccaneer chief named Chin Au, whose lair is on a small island off the Shantung coast, lands pirates on the mainland and robs and slays the inhabitants. The eunuch, Wang Chên, personally proceeds to Shantung to supervise the enrolment of troops. Amongst these is one Ch'in Chi-lung, the hero of the piece, a young man noted for his supreme military tactics. He had been lost when very young, and became a military adventurer. His father, Ch'in Hung, unknown to him, had in the meantime been appointed to the post of Prefect in Foochow. Owing to his victories over the pirates whenever he met them, Wang Chên appoints him to lead the vanguard, with the result that the pirates are practically wiped out and their leader Chin Au surrenders. Wang Chên takes Ch'in Chi-lung to Peking and appoints him a commander-in-chief of the forces. By command of the Emperor, Wang Chên issues urgent instructions to all provinces that the grain tax—which has been in arrears—be remitted at once on pain of severe punishment. The taxes remitted by the Prefect of Foochow are delayed *en route* owing to incessant rains (China had no railways or steamers in those days so the silver was carried by porters overland). The eunuch not knowing the cause of the delay becomes enraged, and orders the new commander-in-chief, Ch'in Chi-lung, to proceed to Foochow and execute the Prefect, not knowing, of course, that he was Chi-lung's father. Not till they meet on the execution ground do they discover that they are father and son. The latter orders his parent to be released and has himself bound instead. They then travel back to Peking, where the matter is reported to the eunuch; the son, Chi-lung, asking to be executed instead of his father for negligence in remitting the grain taxes. The eunuch informs

the Emperor, Ying Tsung, who releases them both, and ennobles Chi-lung, *Chung Hsiao Wang,* "Loyal and Filial Prince."

YUAN MEN SHE CHI (轅門射戟), "The Feat of Archery at the Yamên Gate:" also called *To Hsiao P'ei* (奪小沛), "The Attack on Hsiao P'ei." *Erh-huang Play.* Time: 1 hour, 30 minutes.

Dramatis Personæ:

Liu Pei (*Hsü Shêng*). Governor.
Kuan Yü (*Hsü Shêng*). General.
Wu Lan (*Erh Hua Lien*). General.
Chang Fei (*Ta Hua Lien*). General.
Chi Ling (*Ta Hua Lien*). Commander-in-chief.
Lei T'ung (*Erh Hua Lien*). Military Officer.
Lü Pu (*Wu Hsiao Shêng*). Commander-in-chief.
Soldiers, Attendants, etc.

San Kuo Period.—This play opens when Liu Pei is encamped at Hsiao P'ei in Kiangsu. Lü Pu is holding Hsü-choufu, while Yüan Shu is North of the Yellow River watching both of his rivals. Yüan Shu is advised by his counsellor to send Lü Pu presents whereby to gain his affections and to keep him quiet while he deals with Liu Pei. Having dealt with Liu Pei he is to attack Lü Pu. Yüan Shu therefore sends a large quantity of millet, with letters, which pleases Lü Pu greatly. Feeling sure of no trouble from Lü Pu, Yüan Shu starts the expedition against Hsiao P'ei. When Liu Pei hears of this he calls his officers to take counsel. Chang Fei is for open war forthwith. Sun Ch'ien, however, says that their resources are too small and that they must ask Lü Pu to help them. Liu Pei then writes to Lü Pu asking for his assistance against Yüan Shu. On receipt of this letter Lü Pu sends for his counsellor and informs him that he has just received gifts from Yüan Shu and a letter, with the intent of restraining him from helping Liu Pei. "Now comes a letter from Liu Pei asking me to help him. It seems to me that Liu Pei can do me no harm, but if Yüan Shu defeats Liu Pei then the power of the north is so much nearer and I should be unable to resist the attacks of so many leaders and should never feel secure. I will aid Liu Pei: that is the better course for me." Lü Pu

Fig. No. 184.

"Double Submission to the T'ang Emperor."
Wang Po-tang (on left) advising Li Mi to tender his submission to Li Yüan.

Plate No 103.

proceeds to Hsiao P'ei and camps within a mile or so of the city. When Chi Ling, Yüan Shu's general, hears of this move, he writes a letter to Lü Pu reproaching him for his treachery. Lü Pu reads the letter and smilingly says "I know how to make both of them obey me;" so he sends invitations to both leaders to attend a banquet. On Liu Pei's arrival, Lü Pu says to him "Now by a special effort I have got you out of danger: I hope you will not forget that when you come into your own." Liu Pei then seats himself, with Kuan Yü and Chang Fei beside him: but when Chi Ling is announced Liu Pei is stricken with fear and gets up to go away.

"You two are invited for the particular purpose of discussion," says Lü Pu, "Don't take it amiss." Liu Pei quite ignorant of his intentions is rather uneasy. Chi Ling enters. Seeing Liu Pei there he attempts to withdraw, but is prevented by the attendants. Lü Pu advances and draws him into the tent. "Do you wish to slay me?" he asks of Lü Pu. "Not at all," replies Lü Pu: "but Liu Pei and I are brothers, and, as you are besieging him, I have come to the rescue." The banquet begins; Liu Pei is seated on the left hand of the host. After a number of courses, almost in silence, Lü Pu says, "I wish you two gentlemen to listen to me and put an end to your strife." Liu Pei makes no reply, but Chi Ling says, "I have come with an army of many legions at the bidding of my master to capture Liu Pei. How is it possible for me to accept such conditions? I must fight." Here Chang Fei draws his sword saying, "Although we are few in numbers we regard you as a lot of children. You dare to hurt our brother!" Kuan Yü asks him to keep quiet until they hear what Lü Pu has to say. During the argument, Lü Pu suddenly orders his attendants to bring his halberd. They do so and he sits there holding the graceful but effective weapon in his right hand. Both guests feel ill at ease and turn pale. Lü Pu then says, "I have tried to persuade you two to make peace for that is the command of the Most High. It shall be put to the test." He then bids the servants to take the halberd outside beyond the main gate and set it up. "Now," he says, "That gate is one hundred and fifty paces distant. If I hit that halberd's point with an arrow, you will both withdraw your armies. If I miss, you can go away and prepare for immediate battle. I shall compel you to abide by what I say." Chi Ling thinks to himself "That small mark at that distance! How could he hit it?" So he assents, thinking that he will have plenty of fighting after his host

has missed the mark. Liu Pei, of course, is willing. More wine is served. Lü Pu calls for his bow and arrows. Liu Pei silently prays that he will not miss the mark. Lü Pu turns back his sleeves, carefully fits an arrow to the string and pulls the bow to its utmost stretch. "Twang!" goes the bowstring and the arrow speeds like a falling star. It strikes the point of the halberd's head full and square. A roar of acclamation greets the shot from all sides. Dropping his bow, Lü Pu seizes his two guests by the hands saying "The command of high Heaven indeed! And now you cease from fighting!" He then orders his servants to pour out great goblets of wine. Liu Pei sits silent and abject, while his fellow guest sits nodding his head. Presently he says "I cannot disobey your command General, but let me depart. What will Yüan Shu say, and will he believe me?" "I'll write a letter and confirm it," says Lü Pu. He does so and hands it to Chi Ling who quickly departs. Lü Pu then reminds Liu Pei that he owes him his deliverance, and not to forget it in the days to come.

CH'U JUNG-YANG (取滎陽), "The Fight at Jung-yang:" also called *Ch'u Han Chêng* (楚漢爭), "The Fight Between the States of Ch'u and Han," and also *Chi Hsin T'i Chu* (紀信替主), "Chi Hsin Impersonates his Master." *Erh-huang Play.* Time: 1 hour, 30 minutes.

Dramatis Personæ:

Liu Pang (*Hsü Shêng*). Prince.
Chang Liang (*Hsü Shêng*). Military Advisor.
Ch'ên P'ing (*Hsü Shêng*). General.
Chi Hsin (*Hsü Shêng*). General.
Ts'ao Shên (*Hsü Shêng*). General.
Sui Ho (*Hsü Shêng*). General.
Cho Po (*Hsü Shêng*). General.
Hsiang Yü (*Ta Hua Lien*). Prince.

Han Period.—This play illustrates the dynastic upheaval at the end of the Ch'in and beginning of the Han dynasties, when dozens of aspirants struggled for the Throne: the principal rivals being Hsiang Yü and Liu Pang. Hsiang Yü had become commander-in-chief after cutting off the head of his chief, Sung I, whom Prince Huai had appointed generalissimo of the northern

Fig. No. 185.

"Loyal and Filial to the End."

Ch'in Chi-lung (in irons) begging the eunuch Wang Chên to execute him instead of his father, who stands behind him.

Plate No. 104.

army. On the death of the First Emperor, Ch'in Shih Huang, and the revolt of Ch'ên Shêng in 209 B.C., the people of P'ei in modern Kiangsu appointed Liu Pang to rule over them, under the title of Duke of P'ei. Later he joined with Hsiang Liang in raising to the Purple the grandson of the former king of the Ch'u State, who had been lured to the Ch'in State and had never returned. On the death of Hsiang Liang who was slain by Chang Han in 208 B.C., Liu Pang was appointed by the young Emperor to the command of the southern army: and proceeding to Hsien-yang, the capital of Ch'in, he anticipated his rival, Hsiang Chi, by receiving the submission of Tzŭ-ying, the son of Fu Su, who had been set up as king by the eunuch Chao Kao. It had been agreed that whichever of the generals should first enter Hsien-yang should be rewarded with the Principality of Ch'in: but before either could capture Hsien-yang, it was necessary to first take Jung-yang, which concerns this play particularly. Liu Pang captures Jung-yang and is besieged by Hsiang Yü. Chi Hsin, a captain in Liu Pang's army, disguises himself as Liu Pang and proceeds to the enemy's lines to tender his submission. In the excitement that ensues, Liu Pang succeeds in getting away: but when the ruse is discovered, Hsiang Yü orders Chi Hsin to be burnt alive. From this moment, Liu Pang and Hsiang Yü are at open enmity, which culminated at the terrible battle at P'êng-ch'êng in Kiangsu in 205 B.C., where Liu Pang lost over a hundred thousand men, escaping himself by a miracle from the field. Later on, Liu Pang inflicts a crushing defeat on Hsiang Yü at Kai-hsia in Anhui, upon which Hsiang Yü commits suicide and Liu Pang is proclaimed first Emperor of the Han dynasty, 202 B.C.

Chi Hsin is not forgotten. A shrine is erected to his memory as a patriot whose loyalty saved his country, and as one who reckoned his own life of no account compared with that of his sovereign, Liu Pang.

FEI HU SHAN (飛虎山), "Flying Tiger Hill." *Erh-huang and Hsi-p'i Play.* Time: 1 hour.

Dramatis Personæ:

Li K'o-yung (*Ta Hua Lien*). King of Sha T'o.
Li Ssŭ-yüan (*Hsiao Shêng*). The King's Son.

Chou Tê-wei (*Hsiao Shêng*). The King's Adopted Son.
An Ching-ssŭ (*Hsiao Shêng*). The King's Adopted Son.

T'ang Period.—Li K'o-yung was a renowned commander who lived towards the close of the T'ang dynasty. His father was chief of a Turkic tribe occupying a region near Lake Balkash. He assisted in defeating the Turfan invaders and later he suppressed the rebellion of Huang Ch'ao for which services the Emperor I Tsung conferred upon him the Imperial surname Li. In 907 he set up the independent State of Chin in Shansi, and adopted *T'ien Yu* (used by the last T'ang Emperor) as his year-title. He excelled in archery and many marvellous tales are told of his skill: but with all this in his favour, he is said to have been terribly scared of his wife, who is said to have planned his battles for him, even leading the vanguard. Hence, his name has become a synonym for a hen-pecked husband.

Li K'o-yung has a dream one night that a fierce tiger entered his tent and kneeled before him. The next morning he tells the story to his officers and asks if they can explain the dream to him. They reply that it certainly indicates that he is going to meet with an able and brave general who will assist him in his battles against the warring tribes he is then contending against. He then organises a grand hunting expedition, and on his arrival at Flying Tiger Hill, he meets An Ching-ssŭ herding sheep. Li K'o-yung puts his military tactics to the test and finds he is overwhelmingly superior to any of his own generals, not even excepting himself. The sheep-herder is also able to lift a tripod weighing several hundreds of pounds. Li K'o-yung then reflects that his dream about the tiger and its explanation have come true, and forthwith adopts him as his own son, giving him the name of Li Ts'un-hsiao (李存孝), i.e., warning him to be "Filial." (*Note*—The *Shih Chi* (Historical Records) gives *Li Ts'un-hsü* (李存勖) to rouse or exert, etc., which seems more correct). He also appoints him as Prince the Thirteenth—he has already twelve princes—and it is principally due to the bravery of Li Ts'un-hsü that he finally defeated Huang Ch'ao.[1]

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[1] Li Ts'un-hsü subsequently overthrew the Later Liang dynasty, and in 923 set himself up as first Emperor of the Later T'ang dynasty. An Ching-ssŭ's phenomenal rise to the Purple from sheep-herder was suddenly cut short by an actor who assassinated him during a drunken brawl.

SSU CHIN SHIH (四進士), "The Four Scholars:" also called *Chin Cho* (金鐲), "The Gold Bangle." *Erh-huang and Pang-tzŭ Play.* Time: 1 hour, 30 minutes.

Dramatis Personæ:

Mau P'êng (*Hsü Shêng*). Governor.
Ku Tu (*Ta Hua Lien*). Taot'ai.
Liu T'i (*Wên Ch'ou*). Magistrate.
T'ien Lun (*Hsiao Shêng*). Magistrate.
Sung Shih-chieh (*Lao Shêng*). Innkeeper.
Yang Ch'un (*Hsü Shêng*). Young Gentleman.
Yang Ch'ing (*Wên Ch'ou*). Su-chên's Brother.
Yang Su-chên (*Ch'ing-i*). Yang-ch'ing's Sister.
T'ien Shih (*T'ieh Tan*). Yao Yen-ch'un's Wife.
Yao Yen-ch'un (*Wên Ch'ou*). T'ien-shih's Husband.
Wan-shih (*Hua Tan*). Sung Shih-chieh's Wife.

Ming Period.—This play is exhortatory, warning rapacious officials against venality and oppression of the people. A better title would have been "Breaking of the Four Scholars' Oath." The play is set in Peking where Four Scholars named Mau P'êng, Liu T'i, Ku Tu and T'ien Lun, all of whom, having passed their examination and been promoted to "Advanced" Scholars of the Third rank, owing to insufficient funds to fee the officials, are kept on the waiting-list indefinitely. They, therefore, get together in a temple and swear a solemn oath that if any of them succeed in obtaining an official post, they will never, under any circumstances whatsoever, accept any bribes or oppress the people: the penalty for breaking the compact to be death. In due course they are appointed to a magistracy each in the province of Honan. Hardly has Liu T'i taken up his post at Shang Tsê when a case of murder by poisoning occurs, the details of the case being as follows: T'ien Shih, the wife of a halfwit, Yao Yen-ch'un, in order to obtain full possession of the family property, invites Yao T'ing-mei, her husband's younger brother, to a feast to celebrate his birthday: his wife, Su-chên, and his mother also being invited. During the festivities, T'ien Shih secretly puts some poison in Yao T'ing-mei's wine: he complains of a pain in the stomach and in a few moments expires. His wife and mother accuse T'ien

Shih of poisoning him, in consequence of which she orders them out of the house. They return home. T'ien Shih then persuades Yang Ch'ing, Su-chên's elder brother, to marry her off to someone else so that it will not cost them anything. (*Note*—It is customary when marrying off a widow for the new husband to provide the funds. In other words pay for her: this is called *ts'ai-li*. Her family provides nothing). Yang Ch'ing deceives his sister Su-chên by saying that her mother is ill and asks her to accompany him. They begin the journey, she mounted on a donkey: on the way, they stop at an inn for tea, and Yang Ch'ing leaves her sitting at a table, while he strolls outside pretending to view the scenery. Observing a young man on the verandah casting glances at his sister, he approaches him and says "fine looking girl that, isn't she? If you like her, why I'll sell her to you, she is my sister who has just lost her husband and is on the look-out for another." The young man, by name Yang Ch'un, asks him how much he wants for her: Yang Ch'ing replies that he can have her for 30 *taels,* and the donkey for Tls. 10. Yang Ch'un agrees, hands over the amount, for which he gets a receipt, and the rascally Yang Ch'ing goes off smiling at his own cleverness.

The new husband then approaches the widow and informs her that she is his wife by purchase: she bursts out weeping and says she will kill herself, and further demands proof of how he had come by her. He shows her the bill of sale from her brother. Yang notices that she wears a gold bangle, and says "if you are a widow in mourning, how is it that you are wearing jewellery, you don't seem to be sad over the demise of your late husband." The widow replies that the bangle is an heirloom handed to her by her father-in-law, showing him the inscription on it which reads: "Should the husband die, the wife will not re-marry." Hearing this, Yang Ch'un destroys the bill of sale and, as they are of the same surname, Yang, they become sworn brother and sister. Just then along comes a man who had been listening to their conversation from an inner room unknown to them and, after the usual formalities, says that he is a fortune-teller and will write out their plaint for them, which he does at once and then departs accompanied by his page. Yang leaves his sworn sister at the tea-house while he goes to the inn to pack his luggage, and during his absence a gang of rowdies, seeing the woman alone, attempts to kidnap her: she escapes into an inn which is kept by an ex-Yamên writer, named Sung Shih-chieh, to

Fig. No. 189.
"The Four Scholars."
Sung Shih-chieh and Yang Su-chen before the Taot'ai, Ku Tu.

Plate No. 108.

whom she tells her story, and he forthwith adopts her as his daughter. This makes his wife Wan-shih frightfully jealous, but when Su-chên kneels before her and calls her "Mother" she relents and allows her to remain. Thus Su-chên and Yang Ch'un become separated. During the night a couple of yamên runners arrive who state that they have been sent by T'ien Lun, the magistrate with presents and a letter to Ku Tu, the Taot'ai, who had been recently promoted to that post. Sung Shih-chieh is suspicious that they are provided with incriminatory evidence concerning Su-chên, for is not T'ien Lun the brother of T'ien Shih who is accused of poisoning Su-chên's husband? So, late at night, he goes into the room where the two runners are sleeping, opens their bag, finds the letter, and by the light of a candle, he copies the contents of the letter on the inside of his night dress and retires. Supplied with this evidence, he proceeds with Su-chên to the yamên of the Taot'ai Ku Tu to make his plaint on behalf of his adopted daughter. He gets into trouble however, because he had made some alterations in the original plaint drawn up by the fortune-teller. Now it happens that the judge who is trying the case is none other but our scholar Mau P'êng, who had been promoted to Governor, and is the very man who, disguised as a fortune-teller, had drawn up the original plaint for Yang and Su-chên; he had been travelling through his province *incognito* for many days to find out if the officials under his jurisdiction were carrying out their official duties properly. Naturally, Ku Tu and T'ien Lun both deny having received or offered bribes, but Sung Shih-chieh produces the copy of the letter written on his night dress. The Governor threatens Sung with imprisonment for interfering in a case which does not concern him and for altering the original complaint (drawn up by himself): but, by this time, both Su-chên and Sung Shih-chieh have recognised the Judge as the fortune-teller and tell him so. Sung further tells him that he is as much responsible as he is, because, as an official of the province, he had no business to write out Su-chên's complaint for her in the first place. The judge sees the justice of his remarks, and finishes off by ordering Mrs. Yao Yen-ch'un (Née T'ien) and her husband to be burnt alive, the Taot'ai Ku Tu and T'ien Lun (two of the four Scholars) are deprived of their posts and exiled, while, Liu T'i (another of the Big Four), in whose jurisdiction the murder occurred, is discharged for not taking appropriate action in having the case investigated at the start. Sung Shih-chieh and Su-chên are

released. (*Note*—The temple in which the Four Scholars' oath was taken is still in existence in the Hsi Ch'ang An Chieh, Peking. It is called *Shuang T'a Ssŭ,* or "Twin Pagoda Monastery"—a name taken from two small pagodas still standing there).

HSIN-AN I (辛安驛), "The Postal Station at Hsin-an:" also called *Nü Ch'iang Tao* (女強盜), "The Women Robbers." *Pang-tzŭ Play.* Time: 45 minutes.

Dramatis Personæ:

Lo Yen (*Hsiao Shêng*). Maid.
Chao Mei-jung (*Kuei Mên Tan*). Young Lady.
Chou Li Shih (*Ch'ou P'o*). Landlady.
Miss Chou (*Wu Hsü Shêng*). Landlady's Daughter.

Manchu Period.—This is an extremely comical farce in four acts, and is well worth seeing: especially since the acting is mostly in dialogue, and is therefore easily understood by foreigners who have a knowledge of Chinese. An old woman Mrs. Chou, *née* Li, together with her daughter open a hostelry with a view of murdering their expected guests and so become rich. Their first guests are a Miss Chao Mei-jung and her maid-servant, Lo Yen, the latter disguised as a young student who is supposed to be Miss Chao's younger brother as a precaution of safety against evil-doers who might attempt to abduct Miss Chao *en route.* It has been arranged between them that the maid was to address her mistress as "sister" and the latter to address the maid as "brother." At dark they arrive at Hsin-an and obtain a night's lodging in the hostelry kept by Mrs. Chou. The latter invites the young man—the maid disguised as a student to take wine previously doped, which puts her *hors de combat.* They are both put in the same room. The landlady then says to her daughter, using "thieves' talk," "The two sheep have arrived at last, I'll tie up and kill the ram (the young student) and you kill the ewe" (the young lady).

While they are in their separate beds, the young lady unable to sleep for fear of robbers, and the maid lying drunk, the landlady's daughter disguised as a robber and wearing heavy red whiskers knocks at their bedroom door, and pushing it open sticks her face in. The young lady seeing, as she thought, a

hung-hu-tzŭ coming in to murder and rob her, calls out in a terrible fright, "Oh! great king, please do not kill me!" The pseudo-robber asks her name and where she comes from: to which the young lady promptly replies that her father had been falsely accused of a crime and thrown into prison and that she was on her way with her brother to visit their elder brother for assistance. "Oh! my," replies the *hung-hu-tzŭ*, "I am a hard-hearted villain, but to see a beautiful young woman like you in distress has softened my heart: so I won't harm you, have no fear: but who is the young chap along with you?" "He is my brother," says Chao Mei-jung. "Unfortunately, he drank too much wine and is as drunk as an owl!" "Let's have a look at him," replies the *hung-hu-tzŭ*, "My! what a fine-looking fellow he really is: the sight of him actually makes my heart thump!" With this, she pulls off her false whiskers, and sings, "I gaze on a handsome young man which tickles me almost to death: I'll go and tell mama that I have at last met my sweet affinity!" To this heart burst, Chao Mei-jung sings in reply, "I was just on the point of meeting death by the hands of a great king, when, lo! and behold, in the twinkling of an eye, the great king turns out to be nothing but a girl like myself!" The daughter then goes off to inform her mother, who returns with a tin of water which she spirts out of her mouth on the sleeping maid bringing her out of her drunken stupor and, to her amazement, informs her that she must marry her daughter without delay. The latter replies that he cannot marry while his father is in prison, and begs her to postpone the intended nuptials. The landlady calls out for her daughter to come along quick: the latter does so, but in full wedding costume, expecting to be married at once. "But," says the mother, "the young gentleman does not want to marry you." To this, the expectant bride replies, "I have heard that Mr. Chao is an expert swordsman: let us put our respective skill to the test: if he wins, the affair is off, but if I win, he must marry me without any further ceremony." They each take their weapons, and the maid (disguised as a man) loses, and is at once taken off to the bridal chamber. Here begins a lot of nonsensical talk not necessary to mention here. The landlady's daughter, however, starts to undress the bridegroom and to her horror and dismay, discovers that the husband is a girl! She calls out to her mother and Miss Chao, who on arrival in the bridal chamber find the bridegroom in tears and the bride holding a pair of tiny shoes in her

hand! The landlady and her daughter accuse them of being thieves in disguise, and threaten them with the police. "Don't be angry, mother," says Miss Chao, "your daughter's nuptials must wait till I get to Langshan and see my brother:" and Chao Mei-jung's brother takes Miss Chou as his second wife to make amends for saving his sister's life; and, incidentally, provides her with a real instead of a pseudo husband!

TA MING FU (大名府). Name of a Prefectural city in South Chihli. *Erh-huang Play.* Time: 2 hours.

Dramatis Personæ:

Lu Chun-i (*Wu Lao Shêng*). Merchant.
Sung Chiang (*Hsü Shêng*). "Chinese" Robin Hood.
Shih Hsiu (*Hsiao Shêng*). Swashbuckler.
Wu Yung (*Hsü Shêng*). Counsellor.
Li K'uei (*Ta Hua Lien*). Swashbuckler.
Liang Chung Shu (*Erh Hua Lien*). Governor.
Ts'ai Fu (*Hsiao Shêng*). Warden.
Officers, Attendants, Soldiers, Amazons, etc.

Sung Period.—This exciting military play is taken from the famous novel called *Shui Hu* or "River Robbers." [1]

I have omitted from the cast some forty characters who, being merely auxiliaries, are not important for our purpose. The *Shui Hu* (水滸), or *Shui Ho* as it is pronounced by most Chinese, is also known as *Liang Shan P'o* (梁山泊), where the brigands had their lair in Shantung. Still another name for this novel is *Wu Ts'ai Tzŭ* (五才子), meaning that it was written by a fifth-rate genius (*Shih Nai-an*)—of which there are ten—the *Shui Hu* standing fifth on the list. The *Shui Hu* concerns the doings of One Hundred and Eight swashbucklers who became banded together in a sworn brotherhood one by one covering a period of many years, calling themselves *Hao Han Tzŭ* or "Loyal Comrades," somewhat

[1] So-called, because their *rendezvous* was situated on an inaccessible mountain in Shantung surrounded by numerous water-courses, making it difficult to take or storm by surprise attacks.

akin to Robin Hood and his swashbucklers. The founder of the *Hao Han Tzŭ* was one Ch'ao Kai, who, however, never took an active part, the real leader being one Sung Chiang who had been a petty clerk in a *yamên,* and who committed a murder and was obliged to fly.

The One Hundred and Eight Comrades were mostly recruited from those who had suffered at the hands of the rapacious officials, civil and military officers who had been captured or tendered their submission to the Comrades, and by otherwise loyal men and women, because they took from the venal rich to give to the deserving poor. Liang Shan P'o (a name often given to these plays) was their "Sherwood Forest." Sung Chiang, like Robin Hood, is the ideal outlaw, courteous, liberal—with other people's money and property—and kind to the poor; but, unlike Robin Hood, although he kills the king's deer, he has no love for the king. Indeed, he is his most deadly enemy. The One Hundred and Eight Comrades are classified under Thirty-six stars called *T'ien Kang* and Seventy-two Earthly influences called *Ti Sha.* The leaders, being of superior qualities, come under the *Yang* or Heavenly influence of Nature, and the Seventy-two subordinates, being of inferior capacity, come under the *Yin* or Earthly influence of Nature.

There are a large number of plays performed on the stage concerning the Loyal Comrades. I have selected the drama called *Ta Ming Fu* because it illustrates how quite loyal and respectable subjects are driven through official injustice to join the famous brotherhood.

The play opens where a wealthy merchant, Lu Chun-i, comes across a poor waif freezing to death by the roadside. He takes him home, nurses him back to health, and instals him as a servant. This waif, by name of Li Ku, later rewards his benefactor by seducing his wife and, with a view of getting rid of him altogether, they concoct a false report which they send to the governor accusing him of being in league with the bandits at Liang Shan P'o. He is arrested and thrown into prison. Without any trial, he is sentenced to death. Just as the execution is about to take place, one of the comrades named Shih Hsiu is in a neighbouring wine house and, grasping his sword, boldly rushes out to the place of execution and attacking the officials puts them all to flight. He then rescues Lu Chun-i, and they both run for their lives, intending to

make for Liang Shan P'o. They are chased by soldiers, and a stiff fight ensues in which several soldiers are killed, but Shih Hsiu and Lu Chun-i are caught and taken back to Ta Ming Fu and thrown into prison. This news reaching Sung Chiang, the Chinese Robin Hood, he attacks the city, burns and sacks it, and after releasing the two men, he makes prisoners of Li Ku and Lu's faithless wife. He takes them with him to his lair and prepares a banquet during which they are regaled with the sight of Lu's wife and her paramour being stripped naked, their bodies wrapped in hemp soaked in oil and slowly roasted to death. In all these plays the point is made that no one of the One Hundred and Eight Loyal Comrades is an out-and-out robber, but has been forced by official tyranny to join the Chinese Robin Hood and his swash-bucklers.

Other famous dramas taken from the *Shui Hu* are: where *Hsi Mên-Ch'ing* the lover of *P'an Chin Lien,* the wife of the famous dwarf, Wu Ta Lang, is killed by Wu Sung, the dwarf's younger brother: on account of which, Wu Sung joins the Brotherhood; and *T'iao Lien Ts'ai I,* where *P'an Chin Lien* peeps out from behind the curtain, and *Hsi Mên-ch'ing* cuts off a piece of her dress. This is rather an amorous play. Another famous drama is the *I Chien Ch'ou* or "Death Avenged by an Arrow" where Ch'ao Kai, the founder of the Robin Hoods, loses his life. Still another drama is the *Fei Yün P'u,* or "Mound of the Flying Cloud," where the Robin Hoods kill all the despotic officials and sack the city. They were finally persuaded by the officials to dissolve the Brotherhood, for which the Thirty-six leaders were given official positions and the remainder became peaceful citizens of the empire.

WU P'EN CHI (烏盆計), "The Black Basin Trick:" also called *Ch'i Yüan Pao* (奇冤報), "An Extraordinary Retribution" and *Ting Yüan Hsien* (定遠縣), "The District of Ting Yüan," of which *Pao Chêng* was magistrate. *Erh-huang Play.* Time: 45 minutes.

Dramatis Personæ:

Pao Chêng (Magistrate). He is always called *Hei Lien,* or Black Face.
Chang Pieh-ku (*Wên Ch'ou*). Beggar.

Chao Ta (*Wên Ch'ou*). Basin-maker.
Liu Shih-ch'ang (*Hsü Shêng*). Merchant

Sung Period.—This farce concerns a man named Liu Shih-ch'ang who made a living buying and selling silks and satins, and is murdered together with his servant under peculiar circumstances. He starts out accompanied by a servant from Peking on his way South, and being overtaken at nightfall by a rainstorm, he seeks shelter in an old kiln. Close by lives the kiln-owner, Chao Ta. The latter invites Liu Shih-ch'ang and his servant into his shack and, after murdering them for their money, he takes the two bodies to the kiln and mixes their remains with the ingredients of which he makes his basins. To his great astonishment, one of the basins turns out a complete Black! He therefore casts it aside as something uncanny, being even afraid to touch it. A few days hence, a beggar by name of Chang Pieh-ku comes to him for alms, but instead of giving him any *cash* he hands him the Black Basin, which the beggar uses as an alms-bowl. To his surprise and alarm, however, the first passer-by that he holds the basin out to for alms, he hears sounds of a human voice coming out of the basin. This is too much for the beggar so he throws it away. No sooner has he done so than he gets a terrible headache, so he picks it up again, and the headache stops. He then rushes off to the temple of the god of the city and lays the case before the god, asking salvation. The god tells him to take the basin to Judge Pao who could unravel the mystery. He does so, and Judge Pao, after listening to the invisible spirit of Liu Shih-ch'ang whose mortal remains were mixed up in the basin, gives the beggar some money and tells him to depart. Judge Pao then sends for the murderer and his wife, and naturally frightens them into confession, more especially when they hear the voice of the man they murdered speaking through the Black Basin!

YU LUNG HSI FENG (遊龍戲鳳), "The Dragon's Amour with the Phoenix."[1] *Erh-huang and Hsi-p'i Play.* Time: 45 minutes.

Dramatis Personæ:
Chêng Tê (*Hsü Shêng*). Emperor.

[1] Allegorical for Emperor and Empress.

Li Fêng Chieh (*Kuei Mên Tan*). Hotel Maid.
Attendants, etc.

Ming Period.—This farce is founded on the love intrigue of the Emperor Chêng Tê who reigned between A.D. 1506–1521. This Emperor was fond of strolling about the country to view the scenery and, incidentally, to find out what the officials were doing. Of course, on these occasions, His Majesty was in mufti and unaccompanied by any one, in order to preserve absolute secrecy. On one of these Imperial tours His Majesty arrived at Mi Lêng-chên in Shansi where, at night, he put up in a hostelry kept by a man named Li Chia-tien who, being away on a visit to some other place, left his pretty sister, Miss Fêng, in charge of the business. While serving the disguised emperor with wine and food, he is smitten with her extreme beauty and he therefore keeps on calling for more and more wine until he is quite tipsy, ending up by trying to kiss her. She resents this action and thereafter refuses to serve him any more. This demureness on her part impresses the emperor more than ever, and he decides in his mind to make her his empress; so he follows her into her bed chamber! They struggle, and he takes off his outer dress and exposes the Imperial Robe for her to gaze upon. She at once gets down on her knees and performs the *k'out'ou*. The emperor asks her to rise and be seated. This she refuses to do, saying that now, as he had dallied with her and had forced his entrance into her bed chamber, he must perforce marry her. He agrees to this, and they enter the bridal chamber! This is quite a comical play and should not be missed when opportunity occurs for seeing it. The antics of the love-stricken emperor and the coquetry of the woman who ensnares him are better than anything I have seen produced at Hollywood.

PIEN LIANG T'U (汴梁圖), "The Conspiracy at Pien Liang." *A Pang-tzŭ Play.* Time: 45 minutes.

Dramatis Personæ:

Chao Erh-shê (*Hu Tzŭ Shêng*). Emperor.
Chao Fu (*Hu Tzŭ Shêng*). Military Officer.
Liu Hou (*Chêng Wu Tan*). Empress.
Kuo Fei (*Hua Tan*). Imperial Concubine.

Fig. No. 192.
"The Black Basin Trick."

The beggar and the basin on trial before Judge Pao. The (invisible) ghost speaking through the basin is standing opposite the beggar.

Plate No. 111.

Kuo T'ai Shih (*Ta Hua Lien*). Prime Minister.
Eunuch, Attendants, Soldiers, etc.

Sung Period.—This drama illustrates the deep-laid plot of a Prime Minister who wishes to assassinate the Emperor and gain the Throne for himself. This is the easier for him because his daughter is the Emperor's favourite concubine although, as will be seen in the sequel, she has nothing to do with the plot. The Prime Minister, therefore, prepares a banquet, to which the Emperor Chao Erh-shê is invited. It is perhaps pertinent to remark here that this is the usual way of disposing of one's enemy in China even at the present day, on which account an invitation to a banquet is always something to be guarded against! The Emperor is accompanied by this favourite concubine, who is the daughter of the Minister Kuo. Before leaving the palace the Emperor is warned by the Empress Liu who senses danger in the air. The Emperor, however, states that as Kuo is his father-in-law, he cannot very well refuse to go, and leaves the Empress in tears. During the banquet the minister presses the Emperor to drink to excess, after which he leaves the banquet hall and retires to arrange with his retainers for the assassination: but the eunuch, who had been warned by the Empress Liu to be on his guard against anything happening to the Emperor, smells a rat, and hurriedly takes the drunken Emperor back to the palace, followed by the Minister Kuo and his satellites right up to the palace door. Here, however, they are stopped by the Empress Liu and Chao Fu, the Emperor's aide-de-camp. The Minister Kuo and his gang are attacked by the bodyguards and Kuo is taken prisoner and brought before the Emperor who reviles him saying "Because you are my father-in-law I made you Prime Minister, and yet you are not satisfied but wish to take my life; I shall put you to death." Here Chao Fu intercedes, saying, "Although the Minister Kuo deserves death for his attempt on Your Majesty's life, yet he must not be so severely dealt with." "Why not?" demands the Emperor. "Because," replies Chao Fu, "his son Kuo Yen-wei (who is a military officer of high rank in the provinces) might be led to rebel, and revenge the death of his father." Kuo is then thrown into prison. In the meantime the Imperial concubine, Kuo's daughter, is captured and brought in bound, by the eunuch, and is at once attacked by the Empress Liu who threatens to cut her down with her sword,

but is prevented by the Emperor who asks the Empress to spare her life, saying that her father's crimes should not be visited on her, seeing that she is perfectly innocent: furthermore, that she is enceinte. The Empress then examines her and tells the Emperor that it is not true, and proceeds to prove it! The Empress then accuses her of being in collusion with her father, and drawing her sword lays the Emperor's favourite low. The Emperor stands weeping at the sight, perfectly helpless to prevent it. Hardly has this scene been enacted when the eunuch comes rushing in to say that Kuo's son Yen-wei has arrived with a large body of troops and has surrounded the city, and is demanding the release of his father. The Emperor bids the Empress Liu and Chao Fu to prepare and attack the besiegers, and the show ends. (*Note*—It will probably have been observed in this, as in some of the other plays herein given that there is a "head" but no "tail"—as the Chinese say. Much is left to the imagination. In the above play, of course, the Minister is released and his son retires. Most of the plots are exceedingly weak and show, above all else, the childish mentality of the Chinese).

K'UNG CH'ENG CHI (空城計), "The Strategy of the Empty City." *Erh-huang Play.* Time: 45 minutes.

Dramatis Personæ:

Chu-ko Liang (*Hsü Shêng*).
Chao Yün (*Hsü Shêng*). General.
Ssŭ-Ma I (*Ta Hua Lien*). Commander-in-chief.
Ssŭ-Ma Shih (*Hsiao Shêng*). Ssŭ-Ma's Son.
Ssŭ-Ma Chao (*Hsiao Shêng*). Ssŭ-Ma's Son.
Soldiers, etc.

San Kuo Period.—This classical drama is founded on how Chu-Ko Liang, (whose style was K'ung-ming) deceives Ssŭ-Ma I, the commander-in-chief of the Wei armies. Ma Su, one of K'ung-ming's generals, is instructed to camp and build a stockade on an unfrequented hill path north-east of a city called Chieh-t'ing: but instead, he camps on a well-wooded hill where he is besieged by the armies of Wei. Wang P'ing, another of K'ung-ming's generals, who is at loggerheads with Ma Su, however, camps where K'ung-ming had

Fig. No. 193.
"The Dragon's Amour with the Phœnix."
Miss Li Fêng Chieh begging the Emperor to marry her.

Plate No. 112.

instructed Ma Su to camp in the first place, which is some three miles from Ma Su's camp on the lonely hill, where he is in a strong position to support Ma Su in case of an attack. Wang P'ing then draws up a plan of the place and sends it to K'ung-ming with a report that Ma Su had camped on the hill instead of where he had been ordered to. Before Ssŭ-ma I advances he sends his eldest son, Ssŭ-Ma Shih, to reconnoitre the road and find out if there is a garrison at Chieh-t'ing. He returns with the information that there is a garrison. Ssŭ-Ma I asks him who commands the garrison, and is told that it is Ma Su. "A man of false reputation and very ordinary ability," says Ssŭ-Ma I. "If K'ung-ming uses such a fool as he, he will surely fail." Now, when K'ung-ming receives the plan sent to him by Wang P'ing he is furious, and says "Ma Su's foolishness has destroyed the army. I can see by this plan that we have lost command of an important position. The camp has been made on an isolated hill and, if the Wei armies come in force, our army will be surrounded and their water supply cut off. If Chieh-t'ing is lost, how shall we be able to retire?" Here, one of the generals speaks up and says: "I am none too clever I know, but let me go to replace Ma Su." K'ung-ming explains to him what disposition to make, but before he can start a messenger comes with the news of the loss of Chieh-t'ing. K'ung-ming then takes five hundred men and sets out for Hsi-ch'êng to remove the stores.

On receiving news that Ssŭ-Ma I was advancing rapidly on Hsi-ch'êng with a large army, K'ung-ming goes up on the rampart of the city walls to have a look around. He sees clouds of dust rising into the sky. The Wei armies are approaching Hsi-ch'êng along two roads. K'ung-ming then orders all the banners and flags to be removed and concealed, and says that if any officer in command of soldiers move or make any noise, he will be put to death. Next, he throws open all the city gates and puts a score of soldiers dressed as ordinary people sweeping the streets at the entrance to each gate. When all these preparations are completed, he dons the simple Taoist dress (*See* Plate 4, Fig. 4) he always affected on such occasions and, accompanied by two lads, sits on the wall near one of the towers with his lute before him and a stick of incense burning. Ssŭ-Ma I's scouts approach the city gate and, seeing all this, do not dare to enter the city, but return and report what they see. So Ssŭ-Ma I halts his army and rides out ahead to see for himself. He sees K'ung-ming sitting

on the wall, his face all smiles, a lad standing on one side of him holding a sword and on the other side a lad with a yak's tail, K'ung-ming's symbol of authority. Just inside the gate are a lot of men with their heads bent down sweeping as if no one was about. Ssŭ-Ma I can hardly believe his own eyes and thinks this all means some subtle ruse, so he returns to his armies, faces them about, and moves toward the hills on the north. "I am sure there are no soldiers behind this foolery," says his second son, Ssŭ-Ma Chao, "Why do you retire father?" "Well, K'ung-ming is always very careful and runs no risks," replies Ssŭ-Ma I. "Those open gates undoubtedly mean an ambush, and if we should enter the city, we will fall victims to his guile. No: our best course is to retire." Thus are the armies of Wei turned back from the city, much to the joy of K'ung-ming, who laughs and claps his hands when he sees them all running away. His officers gasp with astonishment and ask K'ung-ming to explain the phenomenon of a great army marching off at the sight of a single man. "He knows my reputation for carefulness," said K'ung-ming, "and that I do not play with danger. He suspected an ambush. I do not run risks, but this time there was no other course. Now he will meet with the generals whom I sent into the hills to wait for him." Just then Chao-yün (Chao Tzŭ-lung), the famous warrior (*See* p. 37), arrives at Hsi-ch'êng, and K'ung-ming commands him to follow up and attack Ssŭ-Ma I. This is well-timed as Ssŭ-Ma I has already decided to return and attack Hsi-ch'êng: but seeing Chao Yün coming behind him with a large body of troops, Ssŭ-Ma I says to his two sons "Didn't I tell you that it was a ruse on K'ung-ming's part? Chao Yün must have been inside the city and if we had entered we would have been annihilated: however, we'll send scouts to reconnoitre and find out if there are any troops left at Hsi-ch'êng, and act accordingly." The scouts return and report that the city is empty and that K'ung-ming has flown to Hanchung, where he is safe from Ssŭ-Ma I. The Chinese consider this one of the cleverest pieces of strategy displayed in all of their military adventures: and, if true, shows K'ung-ming to have been a strategist of the very highest order: but it was more than that—it shows that K'ung-ming *knew* his countrymen!

CH'IH PI AU PING (赤壁鏖兵), "The Battle of the Red Cliff." *Erh-huang Play.* Time: 1 hour.

"The Conspiracy at Peng-ying"
The Empress Lau kills the Emperor's favourite courtesan

Fig. No. 195.

...ng Ch'êng Chi" (Strategy of the Empty City).
...e wall with his two page boys. Ssŭma I (in white beard) and his ...
...g ming's song inviting them to enter the city.

Plate No. 114.

Fig. No. 196.
"Ch'ih Pi Au Ping" (The Battle of the Red Cliff).
K'an Tsê handing the treacherous letter to Ts'ao Ts'ao that Huang Kai is joining him aga...
Tung Wu.

Dramatis Personæ:

Sun Chien (*Lao Shêng*). Adviser to Sun Ch'üan.
Mi Chu (*Lao Shêng*). Adviser to Liu Pei.
Kan Ning (*Wu Lao Shêng*). Generalissimo to Sun Ch'üan.
Ch'êng Yü (*Lao Shêng*). Ts'ao Ts'ao's Adviser.
Ting Fêng (*Wu Lao Shêng*). Sun Ch'üan's General.
Wên P'ing (*Wu Lao Shêng*). Ts'ao's Generalissimo.
K'ung-ming (*Hsü Shêng*). Liu Pei's Strategist.
Liu Pei (*Hsü Shêng*). Emperor of Shu.
Lu Su (*Hsü Shêng*). Sun Ch'üan's Strategist.
Kuan Yü (*Hsü Shêng*). Liu Pei's Marshal.
Chang Fei (*Ta Hua Lien*). Liu Pei's Marshal.
Chou Ts'ang (*Ta Hua Lien*). Kuan Yü's Sword-bearer.
Huang Kai (*Ta Hua Lien*). Sun Ch'üan's General.
Lü Mêng (*Ta Hua Lien*). Sun Ch'üan's General.
Ling T'ung (*Ta Hua Lien*). Ts'ao Ts'ao's General.
Ts'ao Ts'ao (*Ta Hua Lien*). Commander-in-chief of the Wei forces.
Chou Yü (*Hsiao Shêng*). Sun Ch'üan's Admiral and General.
(*Note*—A large number of characters have been omitted from the Cast as not of sufficient importance to be included in this famous play).

San Kuo Period.—This drama is founded upon one of the most stirring episodes in Chinese history. The Battle of the Red Cliff was fought in the present province of Hupeh in the year A.D. 208. In this battle Ts'ao Ts'ao, the usurper of the Kingdom of Wei, north of the Yangtsze, was defeated, and his fleet of a thousand vessels burned by Chou Yü, Admiral and General of Sun Ch'üan (commonly known as Tung Wu, because he had his headquarters at Nanking, which was at that time the capital of Southern Wu). The army of Ts'ao Ts'ao is said to have numbered eight hundred and thirty thousand men. His camp was on the north bank of the Long River (Yangtsze), and his boats were collected in mass upon the river, fastened together with chains, thus forming a bridge of boats over which he intended to transport his vast army. On the eve of the battle Ts'ao Ts'ao held high feast with his captains. His tables were spread out in the open before his tent, and mounting a high

hill he could command a wide view in the bright moonlight. Eastward he could see Ts'aisang on the southern bank of the river, which flowed like a broad ribbon beneath his feet. Here Admiral Chou Yü had his headquarters. To the west lay Hsia K'ou (the present Hankow). To the south, like a beautiful setting to the picture, was Nan P'ing Shan (Hill of Southern Peace). To the north was Wu Lin (Forest of Black Crows)—a name of evil omen for the day to come. Ts'ao Ts'ao had made himself master of all the land North of the Long River: and he told his captains that to-morrow he would be master of all the eighty-one districts south of it. Just as he spoke so vaultingly was heard the cry of a raven flying southward. "Why does the raven cry in the night?" said Ts'ao Ts'ao to those near him. "The moon is so bright that it thinks it is day," they replied, "and so it left its tree." Ts'ao Ts'ao had a good laugh: by this time he was quite intoxicated. He set up his spear in the prow of a boat and poured out a libation and then drank three brimming goblets of wine. Lowering the spear he said "This is the weapon that broke up the Yellow Turbans, captured Lü Pu, destroyed Yüan Shao and subdued his brother, whose vast armies are now mine." He then sung a song which was criticised by Liu Fu, the Governor of Yangchou. For this Ts'ao Ts'ao cut him down.

In the meanwhile Chou Yü, Sun Ch'üan's Admiral, remained inactive. Chu-ko Liang (K'ung-ming) had instructed him to send fire boats to destroy the fleet of the enemy. Ts'ao Ts'ao had been warned of this danger: but the prevailing winds at that time of the year were from the North and West, and for K'ung-ming's purpose an easterly wind was needed. Ts'ao Ts'ao was certain that no East wind was possible. Day after day the wind kept steadily in the North and West, and Chou Yü was in despair. But K'ung-ming was equal to the task of changing the wind. Accompanied by five hundred men under Lu Su he went to The Hill of Southern Peace where, after measuring out the ground, he bade the soldiers to build the altar of red earth from the south-east quarter. It was two hundred and forty feet in circuit, square in shape, and of three tiers each of three feet, or nine feet in all. On the lowest tier he placed flags decorated with the twenty-eight constellations: on the east, seven with green flags, representing the element wood: on the north, seven with black flags, representing the element water: on the west, seven with white flags, representing the element metal: and on the south, seven with red flags,

representing the element fire. On the second tier he placed sixty-four yellow flags representing the element earth, and corresponding to the number of diagrams of the Pa Kua (Book of Divination) in groups of eight. Four men were stationed on the upper tier, each wearing a Taoist headdress and a black robe embroidered with cranes and confined in wide sashes. They wore scarlet boots and square-cut skirts. On the left front (K'ung-ming taking his position in the centre) stood a man holding a long pole to which was attached a plume of light feathers to show by their slightest movement the course of the wind. On the right front of K'ung-ming stood a man with a pole whereon was a flag bearing symbols of the seven stars in *Ursa Major* (to correspond with the name of the Altar, which was called *Ch'i Hsing T'an,* "Altar of Seven Stars"), to show the direction and force of the wind. (It is curious to note that the Chinese used this asterism as a windmaker, whereas the English used it as a timekeeper. This is vividly illustrated by Shakespeare in the scene between the carriers in the inn-yard at Rochester in "King Henry IV," Part I, Act II, Scene I:" Heigh-ho! an' it be not four by the day, I'll be hanged: *Charles Wain* is over the new chimney, and yet our horse is not packed!"). On the left rear (to K'ung-ming) stood a man holding a sword, and on the right rear a man with a censer. Below the altar were twenty-four men bearing spears, flags, black ensigns, umbrellas, lances, white axes, yellow banners, red bannerols and pennons. They were spaced around the altar and told to keep moving all the time. On the appointed day—which was the twentieth day of the Eleventh Moon, and the first day of the Winter Solstice (on which day according to Chinese belief an easterly wind begins to blow) K'ung-ming (who of course knew his Almanac!) bathed and purified himself, donned his Taoist robes, loosened his locks, and with bare feet ascended the altar. He then bade Lu Su return to camp and assist Chou Yü with his forces, saying, "If my prayers come to naught, do not wonder, there *might* be a slip in my calculations." He then faced the south-east quarter taking his position between the four men on the upper terrace, lighted the incense and poured water into the basins. This done, he gazed into the heavens and prayed silently. Thrice that day he ascended the altar: but there was still no sign of an east wind. During all this time, Chou Yü and Lu Su were anxiously waiting. Huang Kai had his fire boats ready for the attack. Still the sky remained clear, and as night drew near

not a sign of an east wind. "We have been fooled" said Chou Yü. "How could there be an east wind in early winter?" But to the surprise of all, toward the third watch (midnight) the flags fluttered out, waving toward the north-east, and in a short time, the south-east wind was in full force. Chou Yü, however, became frightened and amazed at the almost super-human phenomenon and power of the man whom he had invoked to assist him, so he decided to murder him. Sending for two captains of his guard, Ting Fêng and Hsü Shêng, he ordered each to take a party, one along the road, the other along the river, to the altar on the mountain, and as soon as they reached there, to ask no questions nor give any reasons, but to seize and behead K'ung-ming on the spot. On their arrival at the altar, they found that K'ung-ming had already flown together with Chao Yün (Chao Tzŭ-lung) who had come by boat at the orders of Liu Pei to take him to Hsia-K'ou.

They followed in pursuit and on overtaking them, asked them to wait till they come up as they had something of high importance to communicate. Chao Yün, for reply, placed an arrow to his bowstring, and at the first shot cut the rope of the sail of the boat. Chao Yün then hoisted his sail, and before long was out of sight, and they reached Hsia-K'ou, where Liu Pei was waiting safely. In the drama as played on the stage, we have the grand assembly of the united forces of the Shu and Wu Kingdoms against that of Wei.

The Shu Kingdom is represented by Liu Pei, the future emperor of Shu (modern Szech'uan), his great strategist Chu-Ko Liang (K'ung-ming), and his generals Kuan Yü (now worshipped as the God of War), Chao Yün (Chao Tzŭ-lung), and Chang Fei (Liu Pei, Kuan Yü and Chang Fei are sworn-brothers). For the Wu Kingdom, there are Chou Yü—General and Admiral of Sun Ch'üan, emperor of Wu—Huang Kai, who destroyed Ts'ao Ts'ao's fleet, and Lu Su, Sun Ch'üan's strategist. For the Wei Kingdom we have the terrible Ts'ao Ts'ao, and a host of lesser warriors, strategists, and spies. In this scene as played upon the stage, Chou Yü is represented as having only thirty thousand men against Ts'ao Ts'ao's eight hundred and thirty thousand, yet, through the wonderful strategy of K'ung-ming, Chou Yü was able to defeat him. The most impressive part of the drama is where K'ung-ming garbed in his Taoist robes ascends the altar to pray for an east wind; and when Huang Kai steers his burning boats into Ts'ao Ts'ao's linked up vessels, and sets them

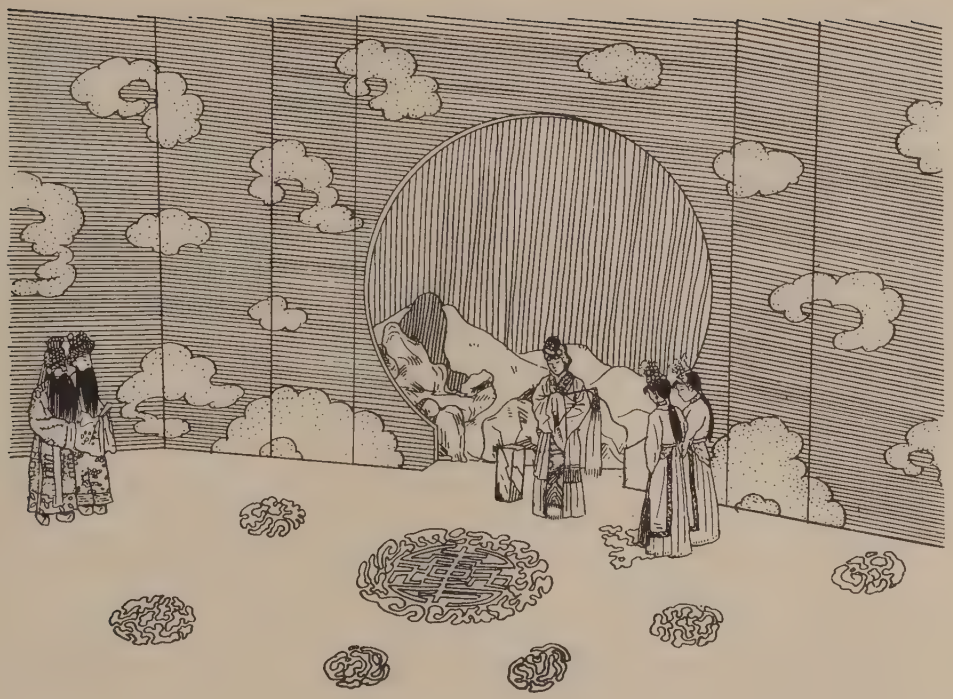
on fire, destroying the entire fleet of the Kingdom of Wei. Ts'ao Ts'ao's land-forces, taken by surprise, were seized by panic and fled northward through the Black Crow Forest, only to fall victims to the ambushed warriors who lay in wait for them there. Ts'ao Ts'ao made his escape with only a few hundred men. Of two roads he chose the nearer one which led to I-ling. All through the night they rode, with the beacon fires of the enemy flaming out from the hills on every side of them. Heavy rain poured down, and the defeated commander-in-chief, with his men and horses faint with hunger and dead tired, staggered through the mud and slush leaving many dead and wounded behind him. Unable to go any further, Ts'ao Ts'ao was forced to bivouac by the side of the road till daylight; was overtaken first by Chao Yün, fought his way out, and then by Chang Fei, whom he also outwitted and finally reached I-ling with only twenty-seven men, the remnant of his vast army of eight hundred and thirty thousand men! The sequel to this play is called *Hua Jung Tao,* where Kuan Yü captures Ts'ao Ts'ao only to release him, for which act K'ung-ming threatens to execute him.

In this play we have another illustration of Chinese treachery: Friend betraying friend, and enemy joining enemy to destroy each other's enemy, and then trying to destroy each other. A series of betrayals from the beginning to the end of the chapter!

Appendix.

LEGEND OF THE GOD OF WAR: KUAN KUNG.

Appendix Heading Illustration:
Name of Play "T'ang Huang Yu Yüeh Kung"
(Emperor Ming Huang visits Ch'ang O, the Queen of the Moon).
The Emperor Ming Huang is said to have visited
the palace of the moon on the 15th day of the eighth moon
in company with Lo Kung-yüan
who threw his staff into the moon which was converted into a bridge,
permitting him to enter the moon
where he found Ch'ang O, the Queen of the Moon awaiting him.
In this scene,
Mei Lan-fang is represented as impersonating Ch'ang O
waiting for Ming Huang, who has not yet put in his appearance.
The two figures on the left are eunuchs coming to
announce the Emperor.



APPENDIX—*Legend of the God of War—Kuan Kung.*

OWING to a prolonged drought which covered a period of three years the farmers of a certain place were unable to plow their fields or sow their grain. Hearing of an aged and pious monk who lived in a ruined temple, they proceeded there in a body and, prostrating themselves, begged and implored him to pray for rain on their behalf. The monk was then busy playing a game of *Wei-ch'i* (a form of chess) with another old man. The latter, on the arrival of the villagers, withdrew at once, acting very much like one who wanted nothing to do with them. "I can do nothing for you," said the monk, "but if you'll come back to-morrow I'll ask the man I was just playing with to do something for you in the matter." The villagers then asked who the old man was. "Oh, he is an old friend of mine," said the monk, "but don't worry, he is *the* man that can bring rain if anybody can." The suppliants then withdrew and, returning the following day, found the men still engaged in their favourite game of *Wei-ch'i.*

They begged the strange individual to pray for rain for them. "I knew, long ago," said the old fellow, "that there would be a long drought specially to punish you people: however, I'll try my best, but whatever you do, on no account offer any thanks to high Heaven: I have a plan to produce crops for you in abundance, and whether it rains or not, you'll have a rich harvest just the same." The villagers thanked him and left. The following year they were astonished to find that although not a drop of rain had fallen they had bountiful crops. The next year another rich harvest fell to their lot, and yet not a single drop of rain had fallen! In their extreme joy they forgot all about the old man's warning not to offer thanks to Heaven, so they engaged a theatrical troop to perform at the autumnal sacrifices: at the same time they wrote out a petition to the following effect: "Although we have had no rain for three years, we have been blessed with abundant crops, we therefore respectfully give our united thanks, and would further pray that the Dew Dragon will continue to send us rain in all seasons, so that we may have a continuity of good crops in abundance." Now when this prayer reached the ears of the Pearly Emperor, His Majesty was furious saying, "Why! I have put a curse on the people of that particular district as a punishment for stealing the water off other people's land, and now I find that they have had an abundance of good crops, and yet no rain has fallen: what is the reason for this? A strict investigation is to be made by the gods responsible, and the offender against my mandate severely punished." The gods appointed to investigate duly reported that the reason for the abundant crops was on account of the heavy dew that had fallen for months on end, penetrating into the soil for a depth of three feet: and that it had been sent down surreptitiously by the *Lu Shui Lung,* or Dew Dragon, and suggesting as an appropriate punishment that he be killed by lightning on a certain day at a certain hour. The Dew Dragon, on being apprised of this attempt on his life, at once went to the monk and asked him to save him. The latter then erected an altar, and prepared the usual sacrificial articles, recited the Buddhist litany, and asked the Pearly Emperor to pardon the Dew Dragon for sending down dew to the impoverished people. During this ceremony, the Dew Dragon concealed himself behind the altar cloth. At the conclusion of the prayer, the monk told the Dew Dragon to assume human shape and hide himself inside the monk's robe.[1] When the time for the Thunder God's attack arrived, a storm of wind, rain, clouds, accompanied by thunder and lightning, broke out in all fury, sweeping everything before it: this was the exact hour of 12.45 p.m. as previously arranged by the Pearly Emperor. When the storm abated, the Dew Dragon, thinking that all was over, assumed his original shape and peeped out from behind the monk's robe, but the Thunder God, who was expecting this trick, shot his bolt and struck him dead: but this was not all;

[1] Of course, this was the Dew Dragon who had assumed human shape and played chess with the monk.

the Dew Dragon disappeared entirely, leaving nothing but a few traces of his blood on the ground. These the monk scooped up and put into his alms-bowl, which he covered up with a yellow cloth. He then sat in abstraction silently scanning the *Hua Jên Sútra* for forty-nine days, at the end of which period he lifted up the cloth, when lo, and behold! a male child popped out! This was on the twenty-fourth day of the Sixth Moon (see *infra*). The monk took care of the child till it was ten years old, and then bid it leave the temple. While walking along the highway, not knowing which way to turn, the boy met an old man who asked him where he was going, and whether he had any parents or relations or friends. On the boy replying that he had neither, the old man took him home to his wife and, as they had no children of their own, they adopted him as their own son in order to continue the family succession. The old man whose surname was *Kuan,* named the boy after him, and called him *Yü* signifying that he was transformed (out of the blood of the Dew Dragon) into an immortal or god.

It is owing to this legend that Kuan Yü (Kuan Kung) is worshipped as the God of Rain. He is also, to a certain extent, worshipped as the God of Literature. In all the temples dedicated to Kuan Kung, his Horseman, Chou Ts'ang, stands on his left, holding the god's Green Dragon Sword: and Kuan Hsing, his adopted son, stands on his right, holding a copy of the Spring and Autumn Annals, of which Kuan Kung was a deep student.

There is a drama illustrating the above legend (with variations) called *Kuan Kung Chiang Shêng* (關公降生), "The Incarnation of Kuan Kung."

The Chinese say that rain should fall on the twenty-fourth day of the Sixth Moon, because on that day he was born out of the blood of the Dew Dragon (see *supra*): also on the thirteenth day of the Fifth Moon, because on that day Kuan Kung washed the blood off his Green Dragon Blade at a Pure Spring while on his way from a banquet given by Lu Su to Mai-ch'êng, where he subsequently lost his life. The act of washing the blood off his sword is symbolical of Kuan Kung's purity of heart. He did not shed blood for the mere pleasure of it: he considered a blood stain on his precious weapon as a stain on his own spotless character. These two vital incidents in his life: the incarnation out of the blood of the Dew Dragon (symbolical of Rain), and that of washing the blood off his sword at a Pure Spring (indicating water) while on the last journey before he met his death has, by some peculiar mental reasoning, led the Chinese to believe that copious showers should fall on those two days—and strange to say, so they often do!

Bibliography.

Bibliography Heading Illustration:
Name of Play "Chên Hsiang T'ing"
(Pavilion of Concentrated Fragrance).
The Emperor Ming Huang and
his consort Yang Kuei-fei
enjoying the flowers in the
Pavilion of Concentrated Fragrance.
Mei Lan-fang in the
rôle of Yang Kuei-fei.

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